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NOV 1 2 1959

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.

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VOL. 216 No. 11 NEW YORK, WEDNESDAY, NOVEMBER 11, 1959 80 PAGES

FLORIDA TALENT'S GOLD RUSH

$2,250,000 Advance Insures Payoff For $400,000 'Music' in 30 Weeks

"Sound of Music," the new Rodgers-Hammerstein show, will be a virtually guaranteed payoff when it opens next Monday night (16) at the Lunt-Fontanne Theatre, N.Y. On the basis of the advance sale and estimated production and operating costs, the musical appears to be a cinch to get into the black by next mid-June.

Including nearly $1,000,000 in already-booked theatre parties, $675,000 in filled mail orders, about $200,000 in unfilled mail orders, $150,000 thus far in box-office sales and an anticipated $200,000 in mail orders and window sales prior to the preem, it's figured the production will open with about $2,250,000 advance, a record. The weekly capacity gross will be about $75,000, so the advance represents 30 weeks' run.

On the basis of preliminary estimates, "Music" will cost about $400,000 to bring in, and will be able to earn about $15,000 weekly operating profit at capacity. At that rate, the cost should be recouped before the advanced sale is used up. That's figuring theoretically, of course, as the advance is not confined to the first 30 weeks, but is spread over a considerably longer period.

A few seats, mostly in less desirable locations, are being allotted to the ticket brokers, and the amount will presumably be increased slowly as the parties and advance is used up. However, no

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This Is a Beatnik?

Boston, Nov. 10.

What's a "beatnik?"

Anthropologist Margaret Mead speaking at Ford Hall here last week made the definition thusly: "A 'beatnik' is a person who can't tolerate the meaninglessness of the low level of goodness, and just because it is both low level and good casts his artistic rebellions in bizarre and often misunderstood forms."

Hailey TV'er As Ballyhooed Novel To Alert H'wood

Hollywood, Nov. 10.

With the Hollywood pic business today reluctant to use original television dramas as screenplay material unless the tv show proves successful in another medium like the Broadway stage, one veteran tv writer has taken the long way around to arouse interest in one of his tv properties.

The writer is Arthur Hailey, who has converted his "No Deadly Medicine" tv drama into a novel instead of a stage play and is now arousing some interest in the property as a pic vehicle on the basis of its promising hardcover sales.

Novel, "The Final Diagnosis," published by Doubleday, is the Literary Guild selection for October and has also been purchased by Reader's Digest Condensed Books. It's also in its second Doubleday printing after six weeks.

While the customary tv-to-Hollywood pattern now is via Broadway,

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Communist Contestants? Probe Looks Like Four 'Dead End' Red Herrings

Washington, Nov. 10.

The House Un-American Activities Committee has no present plans for a public expose of information alleging that four "Twenty-One" contestants had Communist ties, it was learned today (Tues.). Informants said the case is still open, but its investigation had reached a "dead end" for the time being.

The committee first learned of the suspected background of the unnamed contestants last year in the course of a probe of Communist activity in mass media. Former "Twenty-One" director Charles S. Dubin appeared before the committee in June, 1958, and invoked the Fifth Amendment repeatedly when asked about Red activities. He was then fired by Barry & Enright, the show's packagers. One of the contestants involved was reported to have appeared before the New York Grand Jury investigating quiz rigging and pleaded the Fifth on Communist questions.

The Harris subcommittee has taken a strictly hand-off position after supplying the Un-American group with further information it had stumbled on.

CUFFO SHOWS NO. 1 SHILL FOR HOTELS

By LARY SOLLOWAY

Miami Beach, Nov. 10.

The annual multi-million-plus winter season payoffs by the hotels and cafes in Miami Beach and its orbit of Gold Coast resorts will be topped during the 1959-1960 peak period of bookings if current plans of the hoteliers and bonifaces jell. And there is little indication that they won't, the accent on free entertainment being main theme in promotion gimmicks to lure the clientele to their particular establishment.

This planning has been going on amid a series of changes in owners, and/or management, albeit the biggest prospective changeover of all, sale of the Eden Roc, remains status quo after dickerings. Only a few weeks ago, "purchase" of the swankery by Morris Lansburgh and associates who already own six big oceanfront hostels—was headlined by the local papyri and itemed in the national columns, although no down payment had been made on such a deal.

The takeover was to have been

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FBI Now Eyes Quiz 'Fixes'

Washington, Nov. 10.

The Federal Bureau of Investigation has launched a big-scale television quiz show probe under orders of Atty. Gen. William P. Rogers, it has been learned.

J. Edgar Hoover's G-men already have been through all the Oren Harris Subcommittee files, giving special attention to information the Harris group never used in the hearings.

One particular area of interest for the FBI according to an author-

(Continued on page 54)

Double-Pronged Probe Into Payola Slows Charge of the 'Loot' Brigade

The payola boys in the music biz have started to run for cover. With a double-pronged probe of the various payoff angles now underway by the House committee under Rep. Oren Harris and N. Y. District Attorney Frank S. Hogan, the word has come down from the "hot stove league" to cool it until the pressure is off.

One major music publisher, who had been paying a weekly retainer to get his tunes played on a tv show, was informed that the deal has been cancelled—temporarily at least. The tv producers are particularly sensitive to payola charges nowadays since it was the investigation of the tv quiz show rigging which put the searchlight on other types of hanky-panky in the broadcasting industry.

Burton Lane, proxy of the American Guild of Authors & Composers, was the first to blow the whistle against the music biz payola before the Harris Subcommittee on Legislative Oversight, which exposed the tv quiz scandal. Lane put the main focus on the payola angles involving disk jockeys, the network promotion of records and artists of their own disk companies, and the alleged rigging of best-selling charts.

Lane, in his letter to Robert Lishman, counsel for the House committee, stated: "The practices of audience deception in broadcasting, which have been revealed in the testimony adduced before your committee, is by no means limited to quiz programs. It has a counterpart in the promotion of music and in musical products. There is no doubt that commercial bribery has become a prime factor in determining what music is played on many broadcast programs and what musical records the public is surreptitiously induced to buy."

Lane stated that these "scandalous facts" have come to the attention of the Federal Trade Commission and Federal Communications Commission. "Yet," he said, "neither of these bodies has acted

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Dealing in Futures

A comic hankering for a repeat date at the Golden Slipper, Glen Cove, L.I., asked operator Harold Snyder when he was going to use him again.

"We got plenty of time," promised Snyder, "Remember —I got a 20-year lease."

Howard Miller Has 'Proof' Of Deejay Payola

Chicago, Nov. 10.

Chi's toprated disk jockey, Howard Miller, went on the record in a Chicago Tribune interview that he had "affidavit proof" of payola practices with deejays but that he never wanted to turn it over to any responsible agency because he had no desire to put anyone in jail.

Miller said he hopes an investigation of deejay bribing by a Congressional committee will come to pass because the whole music industry "has gone to complete prostitution." Exempting himself from the deejays who take money for pushing records, Miller said the payoff usually takes the form of a cash retainer, something like $25 a week. The deejay then receives instruction from week to week on what records to favor. He said the jocks are very rarely paid one lump sum to lay on a single record.

Miller, who broadcasts daily on both WIND and WMAQ, said a Congressional investigation of the practice will benefit the legitimate deejay by cleaning out the corrupt ones.

Vidpix Violence & 'Image' O'seas

By MURRAY HOROWITZ

Violence, excessive brutality and sadism in certain telepix have become an issue of increasing dimensions in the sale of vidpix series abroad.

The issue will be one which the projected American telefilm export association will have to tackle—and unless it wins the cooperation of the production-distribution firms, the projected association won't be able to do very much in changing the image of American telepix abroad.

The "violence for violence's sake" controversy hasn't blackened the eye of American telefilms to the same degree that the quiz scandals have blotted the domestic tv scene. For riding the world circuit are such compensating series as "I Love Lucy," "Father Knows Best," "Phil Silvers Show," and such pub-affairs series as "Twentieth Century" and "Small World."

But like the domestic quiz scandals, which have made tv the target for retaliatory restrictions, the skeins held to be excessively violent have triggered restrictive moves encompassing all telepix.

In Mexico, the top grossing Latino market for U. S. telepix, leading broadcaster Emilio Azcarraga has blown the whistle against the "alarming quantity of filmed programs prevailing, based on criminal themes, theft and revenge, where the law of the revolver prevails." Azcarraga's sentiments were expressed in a letter to leading U. S. ad agencies, in which he reserved the right to pass on all deals made by the ad agencies for telecasting of Spanish-dubber series on his two Mexico City tv stations.

It's almost academic to charge, as many American telefilm exporters do, that Azcarraga's motives may be less than altruistic, that he's trying to force down the price of telepix series in Mexico, that he has joined the rival Latino distribution organization, TISA.

The fact remains that in Mexico, as well as virtually every other area of the world, the accent

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After Trust Funds, DeMille Still Left Over $4,000,000; Friends Receive $40,750

Los Angeles, Nov. 10.

Cecil B. DeMille, who previously set aside huge amounts in trust funds, left an estate of $4,043,607, according to an inventory approved by the Superior Court.

Bequests totalling $40,750 left to 17 old friends and employees also were approved by court. Balance of estate goes to producer's family, one-half to Cecilia DeMille Harper, his daughter, and residue to be devided among his three adopted children and three grandchildren.

Boston Newspaper Strike Sparking Ad Coin Bonanza for Radio-TV Outlets

Boston, Nov. 10.

Boston is in a news blackout again, second time in 27 months, with suspension of publication by six dailies having an aggregate circulation of 1,250,000. The strike came Thursday night (5) catching an incoming legiter, "Jolly's Progress," and the first run film houses without benefit of Sunday newspaper breaks.

The strike threw usual bonanza to tv and radio just as the former 21-day blackout in August of 1957 did. "Jolly's Progress," starring Eartha Kitt and Wendell Corey, opened at the Wilbur Theatre last night, Monday (9), and is in for two weeks. Only other legiter is "J.B.," in its second week at the Colonial.

Newspaper readers snapped up out of town papers at premium prices. The strike was called by 1,150 printers in a contract dispute and began immediately after they voted 561-511 to reject the publishers' offer to arbitrate two of the unresolved issues, a pay raise offer and a demand by the printers *for three days' leave with pay on the death of a member of their immediate families.*

Monitor Outside Group

Suspension of the six newspapers, Boston Herald - Traveler, Globe, Record, American, Advertiser, affected 5,500 persons employed by the newspapers. The ununionized Christian Science Monitor is not involved in the union negotiations affecting the other Boston newspapers and is publishing, but "only our normal supply."

WBZ-WBZA radio news, under Jerry Landay, is operating on a 24-hour basis as a result of the strike with all hourly five minute newscasts through the day increased to 10, with flexibility to

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Castro's 'Inquisition' Of MBS Reporter on 2 Yarns

Mutual Broadcasting's Havana correspondent Thomas Jacobson was tapped by Cuban government plainclothesmen Monday (9) and held for three-and-ahalf hours of questioning. The Castroites' action prompted Mutual officials to fly its correspondent back to Miami yesterday (Tues.). Before leaving, Jacobson was allowed to broadcast back to the States a detailed account of what had happened to him.

He said the grilling by Cuban police concerned two stories he had filed by phone. One concerned a rumor that Major Camilio Cienfulgos, missing Cuban air ace and onetime Castro fighter, had taken asylum in Washington. The other told that the Cuban Catholic church was girding to fight Communist inroads.

MBS reported that it was putting heat on the State Dept. for confirmation of the Cienfulgos rumor. Jacobson had been in Cuba two weeks.

Italo Producers Show Yen for 'Like It Hot'

Rome, Nov. 3.

The current b.o. impact here of "Some Like It Hot" (UA) already has inspired a number of Italian films with similar titles.

Two announced so far are: "Some Like Them Bald," to be made by Billy Berger for Sud Film; and "Someone Likes Fred," slated by Donati and Carpentieri, starring popular composer-singer Fred Buscaglione. Coming up is "Some Like It Cold."

DORIS VIDOR BERTHED WITH UNITED ARTISTS

Hollywood, Nov. 10.

Doris Vidor, widow of Charles Vidor and daughter of late Harry M. Warner, will act as special assistant to United Artists' veeps Robert Blumofe and Max Youngstein. Task will be to "help create and develop special projects and cover books and plays for UA, making recommendations on them as prospective feature film properties."

Mrs. Vidor, once wed to Mervyn LeRoy, previously worked for about a year as special assistant to Darryl F. Zanuck when he headed 20th-Fox production.

Milan Cops Turn Down Paris Show, Okay Strip

Milan, Nov. 3.

Series of dates set here for Paris' Cocinelle, booked into the Delle Maschere Theatre, had to be shifted to a nitery run by the same management when the police refused to grant the performer a license to appear on stage. Turn-down allegedly was because the show was "unacceptable" on moral grounds. More lenient nightclub ruling apparently allowed for the moveover.

Delle Maschere, which reportedly was to pay the Cocinelle package some $500 per night, has lately specialized in toned-down strip shows, importing most acts from Paris. Latest star was Lili Niagara, whose run was extended to fill the vacuum left by the police action. Miss Niagara strangely enough was booked into Milan on the strength of a striptease which appeared in a recent film, "Europe by Night."

'Sample' Concerts as Come-On

Ottawa, Nov. 10.

Ottawa Philharmonic opened its pre-season promotional campaign by playing three public, free, concerts in the city.

Opener was held in City Hall, second was in the Centre Block of the parliament buildings, and the third at U. of Ottawa.

Dinah's Friars Pitch

Dinah Shore will be the first femme guest of honor at the annual Friars dinner to be held May 1 at the Waldorf-Astoria, N. Y. Sophie Tucker and Martha Raye have been main event at luncheons, however. Last year's guest was Steve Allen.

Proceeds of the dinner will benefit the Friars Relief Fund and the Emanuel Sacks Memorial Foundation for Leukemia.

Lester Salkow On Work-Play Charms Of Japan Filming

By DAVE JAMPEL

Tokyo, Nov. 10.

Hollywood agent Lester Salkow, here to survey the tv and motion picture production scene, said it would be to the advantage of the end product if the American picture people came to Japan early to enjoy an extensive play period before knuckling down to work.

"If I were to have a production here," he told VARIETY, "I would take every star and key technician who hadn't been to Japan before and make them come ten days earlier. I'd wear them out with every piece of sightseeing and wine, women and song and every kind of bath. Then I'd tell them to go to work. I think this would save a lot of grief—and in the end they would do a better job."

Salkow continued to recognize the gamy attractions of Japan.

"It's too easy for somebody to come over and forget what they're here for. It's too easy to want to party it up."

Under Salkow's immediate scrutiny is the California Studios' pilot film for "The Searchers" on location here. Its star, Neville Brand, is a Salkow client. The agent took this opportunity to get a first-hand look at local moviemaking.

"I hear all of the excitement about production in Japan and I wanted to see for myself," he said.

"Now I have a mental file and can go back and relate what I learned. I'll know what kind of people to send out here, what type of guys can live and manage in this kind of situation. As an agent with an interest in his clients, I wanted to be in a position to draw on a frame of reference and explain the

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'OLDEST DYING JOURNALIST'

Hannen Swaffer, Upstairs Tenant, Fed at 80 In Savoy

London, Nov. 10.

Hannen Swaffer, self-described "oldest dying journalist" and commonly and affectionately known by his colleagues as "the Pope of Fleet Street," was honored on his 80th birthday at a Savoy dinner attended by his close friends in politics, the press and show business. In a speech lasting just under an hour, he described his pioneering battles in campaigning for modern style news and picture coverage.

It is more than 20 years since Swaff gave up dramatic criticism to become a political crusader, but in the intervening years has never lost touch with the world of entertainment. He now says that he gave up the theatre because of boredom and that he preferred the more tense drama of real life. But only five years ago, on the occasion of his 75th birthday he was quoted in VARIETY as saying: "When I began to attract more attention on my arrival in the the-

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Carried Away

London, Nov. 10.

Renato Rossini, who works at the Barberry Room of the Hotel Berkshire, New York, was sent to London by the Knott chain which operates the local Westbury, an affiliated operation. He was instructed to identify himself as "entertainer" and not as a "musician" since British labor laws were stringent on the latter.

Asked his profession, the singing guitarist replied, "I'm a wonderful musician." P.S.—he was turned back at the immigration compound.

How To Talk Well: Learn to Listen

By ROBERT J. LANDRY

Legit-trained Stephen S. Price who has served as a radio-television director for CBS, various advertising agencies and Air Features Inc. has written for McGraw-Hill ($4.75) a 265 page book just out, "How To Speak With Power."

Do you bore people? It may be your voice they can't stand. Do you project weakly, monotonously, harshly? You can build a hi-fi voice, a voice people like to remember. Get with enthusiasm, sincerity, sympathy, even romance.

A commonsensical dissertation, Price's tome spells out the truism that what you are within shows exteriorally. Your voice can be a dead giveaway of fatigue, irritation, self-doubt or domineering traits.

But here is the big secret in speaking, per Price: you must learn how to listen. People love the "lively listener." Most people are simply waiting for a chance to interrupt.

Price makes the point that voice is the essence of personality as personality itself is often the essence of acceptance and success. He learned his psychology coaching pros, actors, announcers, executives and models anxious to escape from pretty-dull to pretty-interesting.

So sharpen your listening for better speaking.

Oh, The Yanks, They Are a Funny Race

All U.S. Critics See In a French Picture Is (Surprise!) Sex Involvements

American reviewers of French films have the wrong slant on these pictures and they "rarely understand or appreciate the points we are trying to make," French director Louis Malle complained in N. Y. last week. Malle piloted the controversial though highly successful "Les Amants" (The Lovers), generally tabbed as one of the most "erotic" films ever made.

"Americans judge our films with a different point-of-view. They are out of their element in discussing them," Malle held. "'Les Amants,' for instance, is very French, but in a good sense. It is involved with a strong literary and romanesque tradition that stems from the background of the novel and of poetry. In France and in Brazil, audiences hotly debated the picture, they agreed and disagreed—but they understood it.

"Here, in the U. S., the French film means mostly a chance to see more sex than in American films. I'd be happy if 'Les Amants' had been made as a Spanish or a Swiss picture. Because it's French, it becomes just one more sensational sex film. The critics treated it like a documentary on making love. Their reactions were cold and uninvolved.

"'Les Amants' is not an erotic film. It doesn't talk about sin, but it is closer in feeling to some of the psalms in the Bible. This whole concept of eroticism in America arises out of the puritanical concept of sex and sin. This is the story about a woman who found love, the kind of love everybody has a right to dream about."

Malle, who's on top of the "new wave" of young French film directors, said the importance of it had been over-rated and "there really is not much justification for all the shouting." One of the few good things that has come about as a

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Two Mex Comedians Seized in Dope Raids

Mexico City, Nov. 10.

The Attorney General's Office here has rounded up a band of narcotics smugglers, including two Mexican entertainment personalities—Jose Galvez Belandia and Manuel Corona Perez, who's billed as "Manolin." Detained actors have appeared in pictures, theatre and tele in comic routines.

Masterminded by Ignacio Cardoso Haro, steward of Aeronaves de Mexico, the gang trafficked in morphine, cocaine and opium, getting supplies from Central America. Dope was "cut" here and then distributed throughout the U.S. In addition to acting chores, Perez is owner of the second rate nite spot "Los Pericos" (The Parrakeets).

WRITER DIES AS WALD YENS HER NEW NOVEL

Ottawa, Nov. 10.

Ironical circumstances surround indie producer Jerry Wald's interest in unpublished novel "A Candle to Light the Sun" by Mrs. Patricia Blondal of Montreal.

Following a column item by Gerald FitzGerald in Montreal Gazette, Ottawa freelance Paul A. Gardner wrote Wald that a publisher had called it a Canadian "Peyton Place." This brought an immediate request from Wald—"Where could I contact Mrs. Blondal? I would like to read the material." Gardner wrote FitzGerald, who requested in his Thursday (5) column that she get in touch with him.

Wednesday afternoon, while FitzGerald was typing that column

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VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1202 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 216 128 Number 11

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

YELL-SELL BACK, DAILIES DALLY

Hollywood Guilds All Pressure; Negotiators Dust Off Their Masks

Hollywood, Nov. 10.

Hollywood is entering one of the toughest and most intensive periods of labor negotiations in recent history. Within the next three months the studios will move into bargaining sessions concerning a half dozen new guild contracts over and above the current stalemate with the Screen Writers Guild.

Industry faces the "likelihood" of a strike by the Screen Actors Guild, which doubtless would be joined by the Screen Extras Guild. Probability of a walkout by SAG is stated by exec secretary John L. Dales in the new issue of the Guild's magazine, Screen Actor.

SAG negotiations start in De-

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Re General Precision

Reason for the big activity in General Precision on the New York Stock Exchange:

Considerable talk about a merger agreement with a non-film industry company.

Coyne, Ex-COMPOite, Sues Baseball's Frick; Claims PR Work Unpaid

Robert W. Coyne, former general counsel for the Council of Motion Picture Organizations, has filed a $100,000 action against Ford Frick, Commissioner of Baseball. Coyne claims the amount is due him—and was promised him—for his Washington activities on behalf of the legislative program of organized baseball.

Coyne was one of the key figures in getting Congress to reduce the Federal admissions tax. He was active on behalf of the baseball people the same time that he worked for COMPO. Under his contract with the film industry p.r. agency, he was able to engage in outside activities. The cut in the tax greatly benefited the baseball industry.

Coyne's suit was filed last week in U.S. Federal Court in N.Y. by his attorney Michael Mayer of Spring & Mayer. Coyne is now president of the Distilled Spirits Institute.

According to the complaint, which asks the exact sum of $101,700, Frick told Coyne that, if he could get the tax lowered, a fee in excess of $100,000 would be reasonable. There was an exchange of letters to this effect, according to Coyne. Eventually, Frick would pay only $10,000.

Fact that Coyne was working for the baseball people first came to light back in 1958 when a reporter hired a room next to the one where the baseball club owners were meeting in Chicago and monitored the conversations.

NBC's 'Gulliver's Travels' Beating Schneer-Columbia: Both Puppet-and-Flesh

Columbia, which will release Charles Schneer's production of "Gulliver's Travels," will likely be beaten to the public market place by television.

Puppeteers Bil and Cora Baird are preparing a 90-minute spectacular of the Jonathan Swift classic for NBC. The Baird version will be an all puppet show with a lone live actor, probably Robert Preston, who is currently in "The Music Man" on Broadway.

Col's "Gulliver," now in production in Spain and England, is also a combination puppet-live actor presentation in the so-called super dynamation process.

Not too long ago Metro faced a similar challenge when tv producer David Susskind announced that he planned a video version of "Ben-Hur." However, Metro managed to talk Susskind out of the project.

YUGOSLAVS EXIT PULA; NEXT FEST FOR BLED

Yugoslav Film Festival will no longer be held in Pula (onetime Italian Pola). Yugoslav Film Producer's Assn. decided to move show to another location, probably Bled.

Switch was prompted by the complaints which followed this year's fest that tourist installations at Pula were insufficient to accommodate crowds convening for event.

Quality Films Scarce: Roxy, N.Y. Woes

New York's Kingsized Roxy has fallen victim to the nature of film business maneuverings which have seen top product going to smaller houses which have been modernized. Further, there are not enough quality pictures to go around.

Inside source said this week the Roxy simply is not getting the features necessary to sustain the operation. Example cited is Metro's "Ben-Hur" which is booked for Loew's State. Decision on the Roxy's future will be made in two to three months.

BERGHER TO MANHATTAN

Columbia Int'l Veep Will Also Administer Latin Markets

Authority of Michael Bergher, vice president of Columbia International Corp., has been expanded to include Latin America as well as the Far East and Australia.

Bergher, who now headquarters in Tokyo, will transfer his base of operations to the New York home-office in January.

Joseph E. McConville, according to Col, will continue in his present post as supervisor for Latin America.

FISCAL ADVISER RESNICK SUES GERALD CANTOR

A $500,000 suit brought against B. Gerald Cantor and the brokerage firm bearing his name was disclosed in N. Y. Supreme Court Mon. (9) when the defendants moved for a bill of particulars. Reuben Resnick, an attorney and investment adviser, claims that Cantor retained him in October, 1956, to make an analysis of National Theatres stock.

Among his duties, Resnick asserts, was to find owners of NT stock so that Cantor could make them an offer. The $500,000 sought covers "services rendered." Cantor, incidentally, is now NT board chairman and is believed to be the company's largest individual stockholder.

RUSSIAN PARTY HERE

Feted By MPAA Ahead of 'Cranes' Double Preem

Washington, Nov. 10.

"Cranes Are Flying" is unveiling here tonight (Tues.) as first in Soviet-American film exchange. Government and industry notables have accepted.

The premiere is to be held at both the Metropolitan and Dupont theatres to accommodate the lately enlarged invitation list. On hand is a delegation of Soviet film personalities made up of Elina Bystritkaya, Nikolai Cherkasov, Sergei Bondarchuck and Vasili Merkuriyev. Merkuriyev and Bondarchuck are featured in "Cranes." The delegation was feted at a reception given at Motion Picture Assn. headquarters here Sunday (8) and took in the sights of the capital Monday (9).

FILM BIZ MOOD RECOVERS ZEST

After a great summer, a so-so fall. But after prolonged intermittent fits of hysteria, an overall calmer view of the motion picture industry's future. That may sum up the emotional climate of November, 1959, while meanwhile, for the first time in many years, most of the companies are really planning to spend important money on ballyhoo and exhibition is echoing the return to yelling-selling.

An oddity, however, relates to the budget expansion of the distributors and their conscious planning of blockbuster campaigns to support blockbuster product.

Running parallel with expansion plans is a rising resentment against the reduced space given to films and film news in the daily papers. According to several sources in N. Y., this already has resulted in a greater reliance on television, particularly where action films are concerned.

"The whole industry is spending more money on communicating," one ad-pub head in N. Y. commented last week. It's not a concerted effort born of conference table discussions, but rather an apparent upsurge of enthusiasm and a deepening belief that the public, if adequately informed, stimulated and intrigued, will hit the wickets in almost awe-inspiring numbers. Since many millions are riding on this theory in Hollywood, distribution and exhibition have picked up the cue.

It ties in with the gradually-developing industry pattern, which sees production concentrating on fewer but more important films. In a sense, the more intensive activity on the ad-pub side reflects the desire to reduce the rising risk, but more directly it's a return to old showmanship concepts and practices.

One company—20th-Fox—though never among the low spenders, is increasing its budgets on the ad-pub end around 12% and the tendency is to spend in greater depth, i.e. to give greater support to subsequent run engagements.

There is a theory, which must remain unproven, that the splintering of the film industry and the still-rising importance of the "independents" has had much to do with the larger amounts which the companies are betting on films today. At United Artists, they make no bones of the fact that "the company of the independents" has always been generous in allocating funds for exploitation and that, with the majors now in competition for the indie plant, the upped budgets are being held out as an incentive to producers who may be considering switching stables.

Observers feel that the real answer lies in two facts:

(1) A growing optimism about 1960 and, specifically, about the future of the industry when it offers "important" films.

(2) A reflection of the late Mike Todd, who has found his apostle in the very-much-alive Bostonian, Joseph Levine, who also believes in the big gesture and the big splurge for top b.o. results. "You can't make noise without a good noise-maker," commented an ad-pub man last week. "And good noise-makers come expensive these days. But if the public hears that message, it doesn't matter what you spend. It'll all come back to you."

It's not a theory that's foolproof, as evidenced by such entries as 20th's "Diary of Anne Frank" and —going some time back—UA's "Alexander the Great." But there's more confidence than ever today that that oldtime showmanship religion is still sound, which means that audiences are as susceptible as ever provided they're sold in a "big" way.

A Sentence Redeems 'Happy Anni'; Paradoxes Galore in Predicament Of Those 'Judging' United Artists

Three sentences settled two days of arguments last week and brought the Production Code seal to the United Artists picture "Happy Anniversary." The line, which is to be dubbed in prior to public release of the film, reads:

"I was wrong. I never should have taken Alice to that hotel room before we were married. What could I have been thinking of?"

In the picture, David Niven and Mitzi Gaynor mark their 13th wedding anniversary, when Niven blurts out the fact that he and Miss Gaynor had been living together without benefit of clergy for a year prior to their wedding. The Code refused to pass the theme in this way, arguing that the picture was making light of pre-marital sexual relations and thus lacked "moral compensation." Addition of the three sentences, written by producer Joseph Fields and approved by Code Administrator Geoffrey Shurlock, apparently satisfied the Code's requirements.

There were no cuts made in the film itself, though the Code Review Board, at its meeting in N. Y., heard objections to several sequences, particularly from Robert W. Downing of the Music Hall. However, these objections didn't coincide with the view of the Code Administration itself, which was concerned solely with that question of "moral compensation."

The Motion Picture Assn. of America version is that the review

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Par's New Showmen

Hollywood, Nov. 10.

Paramount, continuing its signaturing of indie producers, closed a multiple-pix, non-exclusive deal with Stuart Millar. First two projects will be "Reunion," Merle Miller best-seller, and "The Slender Thread," new novel by P. J. Merrill.

Studio during past couple of weeks signed Henry Blanke, James Clavell and team of Edmund Beloin and Maurice Richlin.

Home-Continent Also Mild In Response to 20th's 'Diary of Anne Frank'

George Stevens' "The Diary of Anne Frank," repeating its experience in the U.S., has failed to make a big dent in the European market. Picture, while a critical success, hasn't gone over in an important way even in Germany where the play made a terrific impact.

According to 20th-Fox, the distributor, "Diary" is expected to do about $3,000,000 abroad, which is a good showing by normal standards. However, expectations for "Diary" were high and the film was expensively made.

Just why Europeans didn't go for "Diary" in a big way is a puzzler. The film failed to perform strongly in the States, which was attributed in part to the comparative remoteness of Americans from the tragedy it represents. It's different in Europe, where millions died under the Nazis and the Jewish problem was (and is) a very personal one. Yet, even on the Continent, the

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ALDEN SHARES ACTIVE; NEW TAX SLANT DUE

Glen Alden Corp., which was among the most active stocks traded on the New York Stock Exchange last week (nearly 100,000 shares exchanged hands) is on the verge of further diversification. At least, this is the interpretaation in Wall Street and explains the activity.

This company, whose subsidiaries include RKO Theatres, already is spread around in various fields, recent earnings have been strong and a further attraction is the fact that Alden has a tax advantage of $9,000,000. Latter came from losses sustained by the Alden coal operation prior to its merger with List Industries.

Albert A. List, head of the new corporation, is keeping under wraps the plans for the new acquisition but the general feeling is that it will provide new, additional tax advantages.

JOHN CROMWELL'S FEATURE

'A Matter of Morals' About Yanks In Sweden

Stockholm, Nov. 3.

Director John Cromwell has recently completed shooting "A Matter of Morals" in Stockholm, the no-name production, Cromwell asserts, is meant to express the American attitude, which is immature, undeveloped and more emotional than it ought to be. He calls it a "contrived story" about an American in Sweden.

The cast was headed by Pat O'Neill who was supported by Swedes Eva Dahlbeck, Maj Britt Nilsson and Danish actor Mogens Wieths. The screenplay was by John Hess. The film was lensed by Swedish cameraman Sven Ny-

(Continued on page 16)

Toledo Blade Revises Policy: Co-op Ads Avoid Double (Theatre) Rates

Toledo, Nov. 10.

There'll be more film-retail store cooperative advertising in the Toledo Blade, as a result of a new agreement reached by the daily with the Toledo Theatre Managers' Assn. For the last nine years, the Blade has refused to take cooperative advertising from merchants and theatres unless the store paid the theatrical rate, which was almost twice that of the regular retail rate.

However, the Blade has agreed to give the stores the regular rate on co-operative advertising from now on, for any tie-ins negotiated with film houses.

Abe Ludacer, manager of Loew's Valentine, spear-headed the move for the adjustment of rates.

LAUDY LAWRENCE LOSES VERSUS UNIVERSAL

Justice Francis X. Conlon in New York Supreme Court this week dismissed a complaint filed by veteran film industry exec Laudy Lawrence against Decca Records and Universal. Move for dismissal had been made by the film company on the charge that the complaint lacked legal sufficiency.

Lawrence is a substantial holder of U preferred stock. He had alleged that U purchased its own common and preferred stock along with Decca shares with defendants' "personal goals" being "to maintain and entrench their control of Universal."

This was ruled: claim that the (stock) purchases were made for no legitimate purpose is not a statement of wrong or illegal purpose, but amounts to a guess at the motivation and mental reservation of the directors in authorizing the legal purchases."

In granting the dismissal Judge Conlon gave Lawrence permission to serve an amended complaint within 20 days. Plaintiff had made no allegation of damages.

Under 1958 Small-Biz Amendment, TOA Might Set Up Theatre Loans; Banks Still Snub Exhib Pleas

Chicago, Nov. 10.

The board of directors of Theatre Owners of America will consider the formation by the exhibition organization of an investment company, as authorized by the Small Business Administration Investment Act of 1958, for the purpose of making loans to theatres and any small business affiliated with the motion picture industry.

The recommendation to form such a company was made by Philip F. Harling, chairman of TOA's SBA committee, and was submitted to the board at the group's annual convention here.

Small business legislation of Sept. 5, 1958, places the burden of making loans on an independent corporate setup and, in effect, takes the responsibility away from the SBA.

The act provides for the chartering, upon the application of 10, or more persons for a certificate of incorporation, by the administration of small business investment corporations. Each such investment corporation must have a capitalization of at least $300,000, of which the SBA would lend half or $150,000 (holding the corporation's debentures as collateral). The investment corporation would then be in business to lend money, but not limited to, the business field with which 10 or more of its principals are engaged.

Such an investment corporation, if organized by TOA, would be in a position to lend funds for the improvement and expansion of theatres, according to Harling.

Does 'Need' Exist?

Upon application to the SBA, the government agency will check the certificate of incorporation to determine whether the need exists for financing small business in which the proposed company is to commence business. If the SBA approves the certificate, it can issue a permit to conduct such a loan institution.

Harling pointed out that so far as his committee has ascertained only two investment companies have been approved by the SBA in fields other than motion pictures. He stressed that in the picture business an investment corporation, if properly organized, would be a great aid in rehabilitating and improving theatres. As a general rule, banks, insurance companies and other lending groups have disapproved loans for theatre projects during the last 10 years. He emphasized, too, that the borrowings of such a lending group need not necessarily be limited to theatres.

Upon approval, the investment company would become a stock corporation chartered either by the SBA or the State in which it is located. Once organized, company has the power to borrow further money and to issue its bonds, notes and other obligations.

Harling's committee has asked the TOA board for $5,000 to retain counsel and other services to obtain information required to file an application for a charter. He cautioned, however, that there is no assurance TOA's application will be accepted by the SBA even if it conforms with all legal requirements. He stressed, however, that if such a charter were approved, "the advantages to exhibition would be great." He therefore urged that TOA undertake the plan as a "prime project."

Lewis & Martin Comic 16 And Five Solo Films Tilled $110-Mil For Paramount

The 16 features starring Jerry Lewis and Dean Martin and the subsequent five with Lewis solo have accounted for $110,000,000 in worldwide distribution money for Paramount, according to exec sources at the film company.

Biggest with Lewis alone is "Don't Give Up the Ship," which is figured at $3,500,000 in rentals from the domestic market. None of the comedian's features has ever lost money, it was said.

TOA Laurels J. Lewis

Chicago, Nov. 10.

Jerry Lewis has been selected as "star of the year" by Theatre Owners of America.

Lewis will receive the award Thursday (12) at the president's banquet winding up TOA's five-day convention at the Hotel Sherman here. The comedian was singled out as the film personality who has been a consistent boxoffice star and who has brought credit to the industry.

Previous winners of the TOA award were Danny Kaye, James Stewart, William Holden, Rock Hudson and Deborah Kerr.

Diversification, Get With It, Pals

Chicago, Nov. 10.

Diversification was suggested here as a method to increase a theatre's concession business.

In a report to the Theatre Owners of America convention here, Van Myers, chairman of the concessions committee, recommended that exhibitors consider diversification into allied fields.

He suggested, for example, that they consider the automatic vending field, outside concessions in growth businesses such as bowling alleys, beaches, park and pools, and business associated with concessions such jobbing concessions, short order restaurants, distributorships of concession items and equipment, etc.

PUBLISHER SUES WALD

Says He Slandered Him Widely and Repeatedly

Los Angeles, Nov. 10.

Jerry Wald, 20th-Fox producer, was slapped with a $3,000,000 slander suit by Jaik Rosenstein, Hollywood publisher, in Superior Court Friday. General damages of $2,000,000 and $1,000,000 punitive were asked.

Rosenstein in complaint charged that during period of Aug. 18-21, 1959, he had been maliciously slandered by producer, whom he claimed intended to do him harm. Plaintiff stated in suit filed by attorney Gilda Cohen that Wald had declared within the hearing of witnesses that Rosenstein has been "convicted of pandering and the FBI has records of this conviction under file No. 2801-11."

Wald also was accused in complaint of saying that Rosenstein had been arrested and convicted of hit-run driving, "and on innumerable occasions for drunk-driving, conterfeiting and resorting."

French Film Director Does Exteriors of Pic In N.Y. Within 45 Days

Paris, Nov. 3.

Jean-Pierre Melville, young French film director, slipped into New York unobtrusively last December and made the exteriors of his film, "Deux Hommes Dans Manhattan" (Two Men In Manhattan) (Col), in one and a half months. Film was just released here. Melville says it is much easier to shoot in N. Y. streets than here.

Melville claims crowds gather immediately when a camera is propped up in the streets in Paris while in N. Y. it was possible to shoot without any attention. Policemen rarely asked for any authorization and were kind and considerate with the French director and his two cameramen.

Melville did his N. Y. scenes in all parts of the city and at night. However, he used fast film and only a few lights at times for a short scene. Melville marvelled that even when New Yorkers walked into a scene a quick admonition had them keeping their eyes off the camera and walking through unconcerned.

Melville's pic concerns two French journalists hunting a missing French UN rep through the N. Y. night. Both English and French were used, depending on the people encountered. The interiors were all made here. Melville now would like to make a complete film in N. Y.

Rival Films Of Biblical Ruth

Hollywood, Nov. 10.

Samuel G. Engel, who puts "The Story of Ruth" into production for 20th-Fox Nov. 16, must race into release another version of the same story, to be made by British producer Michael Balcon.

Balcon, one of the pioneer English filmmakers, has skedded "Ruth the Moabite," to go before the cameras in Israel next March with Israeli producer Baruch Dienar jointly to handle production reins. Christopher Fry, who recently figured in the "Ben-Hur" writer credit hassle, is now writing screenplay, and Leslie Norman will direct.

Balcon is pitching to Elizabeth Taylor and Peter Finch for two top roles. Most of pic will be lensed in Galilean village of Suhmata.

Engel, more than a year in preparation, cast Israeli actress Elana Eden for title role in his film, to be directed by Henry Koster. Also starred will be Stephen Boyd, Ziva Rodann, another Israeli actress, and John Gabriel.

WB Japanese 'Obsession'

Los Angeles, Nov. 10.

Warner Bros. will distribute Japanese production, "Odd Obsession," filmed under title of "Kagi," in international market.

Daiei Motion Picture Co., which produced, will handle Nipponese release.

A Natural Flair For Quotables But Weltner Very Press-Shy

George Weltner, global distribution v.p. at Paramount, explains his shyness so far as talking to the press is concerned: "We're in the less glamorous part of the business and if you have something important to say it's a good time not to say it. It's a competitive business. And if you do not have anything important to say it's better to keep your mouth shut."

Other quotes from Weltner—

"Gone are the days when the (exhibitor) law suits were thrown around as though they were snowballs."

"The 60's will be our successful years—the years when we get back in our stride again."

Re the production of "One Eyed Jacks," "Brando did everything, but this young man is a genius. I only wish him good health—he's also the cutter."

"In 'Bay of Naples' Sophia Loren, thank goodness, is back to her pizza pie roles."

"Alfred Hitchcock is making a picture called 'Psycho' and keeping it so secret he won't even talk to himself about it."

"Classification of pictures can give a producer artistic leeway but it also can be confusing."

"Elvis Presley has behaved himself very well in his military career."

Foreign Films 'Made It' in America During 1959, Theatre Owners Told

Chicago, Nov. 10.

This has been the year when foreign films found their place in the American market, according to the foreign film committee of Theatre Owners of America.

Group, of which Walter Reade Jr. is chairman, said in its annual report that exhibitors now felt "guarded optimism" re the performance of imports which now can "perform at least satisfactorily and some times even brilliantly."

Noting the increase in dubbing and its much greater acceptance, the committee estimated the 1959 gross of foreign films in the States at $50,000,000, a 66% increase from the $30,000,000 of 1958. Whereas 450 houses played imports fulltime last year, their number rose to 550 in '59. About half of the $50,000,000 gross was racked up by British pictures, the TOA committee figured.

Foreign producers, by showing "a growing awareness of the necessity of tailoring their product for the American and world market," have contributed greatly in the aim of widening the circulation of imports in the States. Report noted that whereas a foreign film playing 500 dates in the U.S. was a rarity, "today 3,000 or more dates is not uncommon for an elite number of imported pictures."

The committee noted progress in the censorship battle and kudosed Edward L. Kingsley for taking "Lady Chatterley's Lover" to the U.S. Supreme Court. However, it warned "quick buck" operators from presenting films with "questionable moral tone." Apart from a few "fringe operators," foreign film distributors and the exhibitors in the main have "come of age" and recognize their responsibilities, the committee maintained.

Hift Joining Preminger

Fred Hift, on the VARIETY N.Y. editorial staff for the past nine years, is joining producer-director Otto Preminger as his executive assistant and director of publicity. He'll start on the new job Nov. 30.

Hift will be working with Nat Rudich, Preminger's N.Y. rep, who'll continue with his exec and publicity duties. Preminger is currently readying "Exodus" for Israel production and has two more films to do for Columbia Pictures. He also recently signed a three-picture deal with United Artists.

Youngstein Jabs MPA, Okays Stars

Chicago, Nov. 10.

The Motion Picture Assn. of America was attacked for its "short-sighted, inept policies" here today by Max E. Youngstein, United Artists v.p., speaking before the Theatre Owners of America convention. Youngstein called on exhibitors to show some of the "statesmanship" expected of producers, distributors and actors.

Exec also justified the stars' asking "all the traffic will bear" and he warned against the "apathetic, continuing misunderstanding of tv." He said he had been convinced all along that tv could be harnessed and "woven into the entertainment complex."

Rothwell to Bevhills

Denver, Nov. 10.

Robert Rothwell, former manager of the Fox Theatre, Denver, has been switched to managership of the Fox Wilshire Theatre in Beverly Hills. Both are National Theatres properties.

FW, now undergoing extensive renovations, reopens Christmas Day with "Solomon and Sheba."

Europe to U. S.

A. J. Balaban
Milton Bren
Norma Eberhardt
Walter Fuchs
Harry E. Gould
Huntington Hartford
Sir Ivone Kirkpatrick
Morris Lefko
John Maxwell
Kevin McClary
Nathan Milstein
William L. Snyder
Claire Trevor
Astor Watts

N. Y. to L. A.

Barney Balaban
Joey Bishop
Russell Holman
Jerry Levy
Eric North
Jerry Pickman
Paul Raibourn
Michael Todd Jr.
Helen Walker
George Weltner

L. A. to N. Y.

Eddie Albert
Don Ameche
John Ashley
Al Bruno
H. Ridgely Bullock Jr.
Ray Conniff
Arlene Dahl
William Fadiman
Betty Field
John Ford
William Goetz
Tab Hunter
Helen Ives
Ingemar Johannson
Kingston Trio
Louis L'Amour
Fred MacMurray
Robert Middleton
Mack Millar
Fess Parker
Vincent Price
Thelma Ritter
Ruth Roman
George Sidney
James Stewart
William Wyler

Philly Exhibs Take 1st Step in Fight Against Pennsy Censorship Law

Harrisburg, Pa., Nov. 10.

Initial step in the fight to knock out the Pennsylvania censorship law was taken here yesterday (Mon.) when the William Goldman Theatres, Inc., of Philadelphia, and the Pennsylvania Assn. of Amusement Industries asked for a prelim injunction against the newly appointed state censorship board. This prelim action is to be followed by a permanent enjoiner seeking to bar the board from enforcing the new censorship law, passed this year, for which the censorship board was named last September.

Goldman, who has been a prime mover in the censorship fight, is prexy of the Pennsylvania Assn. of Amusement Industries. The action was brought in the Common Pleas Court of Dauphin County. According to counsel for the film industry the new censorship act is too vague and indefinite.

There has been no censorship in Pennsylvania since the State Supreme Court ruled that the old censorship law was unconstitutional back in 1956—until the recently passed censorship act.

QUITS ONE, STILL IN TWO

Universal Resigning of AMPP Viewed As Character Change

Hollywood, Nov. 10.

Universal has notified Assn. of Motion Picture Producers it's dropping membership in that org effective May 1, 1960 though retaining membership in the Motion Picture Producers Assn. and the Motion Picture Export Assn.

Move indicates changing nature of Universal from a producing to a releasing company, evolving into United Artists-type operation.

U. S. to Europe

Michael Ellis
Walt Framer
Irving Hoffman
Joseph S. Hummel
George R. Marek
Otto Preminger
Lee Watson

CREPE-HANGERS & WALL ST.

TOA Re Toll: 'Stop Any/All Tests'

Chicago, Nov. 10.

Continued emphasis on the fight to ban all forms of tollvision, whether over the air or via cable, was urged on the Joint Committee on Toll TV here this week by the anti-toll committee of the Theatre Owners of America. Philip F. Harling is chairman.

Report of the group contained a chronology of actions by the Federal Communications Commission re pay-tv and advocated continuance of the grassroots campaign against all forms of pay-tv **"in order to prevent a test of any system."**

Noting that there was currently no legislation to ban cable tv, and that tollcasts over the air were five years off, the TOA committee held that there was sufficient legal argument and public interest to challenge the permissibility of cable-tv without governmental approval or regulation.

'There's No Issue More Crucial Than Product Shortage'—Rosen of Stanley

Chicago, Nov. 10.

All issues confronting the nation's theatres are secondary to the industry's basic need—more product. So declared Samuel Rosen, executive vicepresident of Stanley Warner, in his keynote address yesterday (Mon.) at the 12th annual convention of Theatre Owners of America at the Hotel Sherman here.

Rosen, who asked for a "revival" rather than a "survival" of the business, maintained that the economic law of averages will insure profits if production is stepped up from what it has been during the past 10 years. In a detailed address reviewing the current problems facing the industry, Rosen declared that any exhibitor "who wants to take the risk of making and distributing pictures should have the right to do so." The former affiliates, Rosen stressed have the means to do so. "We see no practical, economic or legal reason why, today, the Dept. of Justice should withhold its consent," he declared.

Since quick help is not available from the government, Rosen noted that theatremen must present a united front in urging the film companies to increase their product supply. He defended the efforts of the American Congress of

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FOR TRAILERS: BREVITY

TOA Hears Report on Regular & Widescreen Previews

Chicago, Nov. 10.

A suggestion that brevity be given more consideration in the production of trailers was made to the Theatre Owners of America convention by H. F. Kincey, chairman of film reviewing committee.

He also recommended that wide screen trailers be furnished on CinemaScope and other wide screen processes and that an effort be made to employ more originality in the production of trailers.

The Kincey report commended 20th-Fox for its trailer series introducing "new faces" to the public.

TOA's Census: 26 Regional Units, 60% of Exhibs

Chicago, Nov. 10.

With 26 state and regional units, Theatre Owners of America represent approximately 60% of all theatreowners in the United States, according to a report submitted to the exhib orgs' annual convention here.

R. M. Kennedy, chairman of the organization and membership committee, disclosed that more members are small town and small theatre men than circuit operators. While TOA is receiving strong support from the circuit executives, Kennedy maintained that a majority of the decisions and the management of TOA are in the hands of the so-called independents.

Dues payments, according to the Kennedy report, are 22% ahead of last year. The larger membership and income, Kennedy pointed out, was accomplished despite the critical period for theatres. He stated that the loss of small town and marginal theatres had been offset by additional memberships.

In an obvious but guarded reply to Allied States Assn.'s charges of TOA raiding in Allied territory, Kennedy noted that TOA had members in areas where the state or regional units were not affiliated with TOA. "We do not feel that we are encroaching in any way when we attempt to familiarize these organizations with the services and value of TOA," Kennedy noted. "We want them to know more about us. We intend to tell them. And when they thoroughly know our story and objectives, we believe they will be with us."

Lober Backstops Rothman Who's Picker's Heir

Mo. Rothman, former Continental sales chief for United Artists, is being groomed to head up UA's foreign operations now headed by Arnold Picker, v.p. and one of the original partners.

Picker for some time has been wanting to retire and to devote himself to other pursuits. He feels that, in Rothman, he's found the man to fill his shoes. That's why Rothman was pulled back from Paris and is currently on a world tour to familiarize himself with the UA operations.

Picker is currently in Moscow, along with UA prez Arthur B. Krim and board chairman Robert S. Benjamin. As far as can be ascertained, no timetable for the Rothman takeover has been set, but Picker has told intimates that he wants to leave the job as soon as possible without upsetting the operation.

Rothman's arrival in N. Y. coincided with the appointment of Louis Lober as UA v.p. on the international side. Lober is seen remaining in that job in which he's in effect Picker's top aide. When Rothman takes over, Lober presumably will back him up via his years of experience. Rothman isn't due back at the homeoffice until about Christmas time. While in Europe, he got the reputation of being a hardhitting, hard-driving exec who'd pursue his plans regardless of the toes he might step on. This caused a good deal of friction.

When 20th-Fox let go of John LeFebre, UA picked him up immediately as its European chief. This left Picker free to pull back Rothman and start the "training" process which will lead to the top.

U Pfd Quarterly: $1.06

The board of directors of Universal declared a quarterly dividend of $1.06¼ per share on the company's 4¼% cumulative preferred stock.

Melon is payable Dec. 1 to stockholders of record Nov. 16.

FILMS HURT BY OWN, TOA TOLD

By HY HOLLINGER

Chicago, Nov. 10.

Statements of Samuel Goldwyn and other high-placed executives in Hollywood about a "new industry" that would see fewer and bigger pictures and less theatres "have had a profound effect on the general public and have sown the seeds of distrust in the financial world."

H. E. Jameyson, chairman of Commonwealth Theatres and chairman and founder of Motion Picture Investors Inc., so charged yesterday (Mon.) at the Theatre Owners of America convention here.

Because of the remarks made by Goldwyn and other film officials, Jameyson stated, it has been difficult for theatremen to do any financing in the past few years because the "statements of some of these men have been thrown in your teeth."

Terming Goldwyn the self-appointed "oracle of our business," Jameyson contended that the producer's constant remarks to the press "has done a great disservice to our business." Jameyson also rapped the Hollywoodites whose only knowledge of the American public comes from sitting around "in the establishment of a phony Russian prince" and seeps through "the maximum security and the heavily insulated corridors of cloistered Hollywood."

Jameyson's observations were part of his pitch for Motion Pictures Investors Inc., the closed end fund organized to purchase stock in the film companies "so that we may have a voice in the councils of those companies where our interests are vitally at stake."

The exhibitor leader stressed that MPI is not to be viewed as a weapon to be used in the internecine warfare between exhibitors and distributors that has plagued the industry for many years, but as a tool that can serve the management of distribution as well as exhibition. For example he pointed out that if the MPI had been in existence at the time a financial group wanted to grab Loew's Inc., MPI could have intervened in that fight and come strongly to the support of show-management.

In addition, Jameyson noted that MPI, once it gets fully off the ground with exhibitor shareholders throughout the country, could serve effectively as a proxy solicitation and if any of the film companies are threatened by so-called Wall Street raiders.

Jameyson observed that resolutions passed at exhibitor conventions usually go unheeded by the presidents of the film companies—not because they are unsympathetic to the problems of theatremen but because their first responsibility is to their stockholders. He hammered home the point that if exhibitors as a group were substantial stockholders their advice and counsel would not go unnoticed. While MPI is just crawling at this time, Jameyson said it was considering other areas in which it could be effective in helping the film companies.

The MPI board chief deplored the public airing of the product shortage. "To be sure, that is a serious problem," he declared. "But it certainly isn't desirable and in the interest of our business to talk about it publicly. The public gets the impression that we have a dearth of pictures that are not worthy of attendance any more."

Jameyson said he was going out on the limb in predicting that the picture business will come out of the present slump bigger than ever. He based his optimism on the tremendous population growth of the U. S., the greater amount of leisure time that is bound to come with the eventual introduction of the 35-hour week, and the characteristic of Americans in taking "our diversions in cycles."

Shortage So Desperate Exhibs May Back Screen Talent Quest; Fabian Hails 'A Summer Place'

Chicago, Nov. 10.

Theatre interests and film producers may eventually unite in a true-for-earnest quest for fresh screen talent. Such was the declaration at the current Theatre Owners of America convention at the Hotel Sherman here. It was made by Si Fabian, head of Stanley Warner.

In reporting to the convention as chairman of the American Congress of Exhibitors, Fabian said the talent problem had been frequently discussed in the meetings with the film company chiefs. Exhibitors had expressed a desire to finance and exploit so-called "best effort" pictures—that is, films with top production values but with new personalities.

He cited Warner Bros. "Summer Place" as an example of good box-office picture that did not require high-priced star names. Theatremen, he added, want more pictures of this type.

Fabian did not reveal the exact nature of the new talent search and buildup program, but he made reference to "talent schools" and exhibitors willingness to subsidize, exploit, and provide play-dates for pictures with "new faces."

He noted that the meetings with the film companies about increasing the product supply have not been productive so far and that it may be necessary for exhibitors to see that more product is made. He did not elaborate on this thought, but concentrated on the high cost of pictures, particularly the above the line costs resulting from the high salary demands of the top stars.

STEREO-MAGNETIC TRACKS

20th Only Service—TOA To Press Others Do Likewise

Chicago, Nov. 10.

So far 20th-Fox continues as the sole company providing exhibitors with stereophonic magnetic sound tracks for all its CinemaScope pictures. As a result, Theatre Owners of America will press the other film companies to follow suit so that exhibitors who installed the "expensive" new equipment can make use of the "surround" sound.

So stated John B. Schuyler, chairman of TOA's equipment committee, in a report to the TOA convention here.

Film Biz Again To Back 'Oscar'-cast; '61 Another Tale

With Universal still refusing to "play the game," the rest of the companies last week finally made up their collective mind to again pick up the tab for the 1960 Academy Awards telecast over NBC. Though attempts are being made to effect economies, insiders say it's difficult to trim more than about $50,000 from the budget.

NBC is said to be cooperating in an effort to keep costs down, and the industry itself is looking where it might cut corners. Budget stands at $800,000, which includes $150,000 for the Academy.

Attempt to lure U into the fold will continue and efforts also will be made to get "contributions" from somewhere, possibly from the exhibitors. Basically, however, the hour-and-a-half show will be paid for by the members of the Motion Picture Assn. of America. Date of the show is April 4, 1960.

This is the last year under the industry's contract with NBC. Come 1961, chances are that the show will be offered as a public service, or else NBC will find a commercial sponsor for it. There are a good many in the industry who see nothing whatever wrong with this concept. It's partly Universal's argument that, with Hollywood having so much to give, it should be paid for its attractions rather than having to pay itself for the privilege to put them on view.

Show last year was estimated to have reached 20,000,000 tv homes. It was—and will be again—put on a Monday so as not to hurt theatre business more than necessary.

'ORFEO NEGRO' PUT UP FOR OSCAR BY FRANCE

The French "Orfeo Negro" (Black Orpheus), top winner at the Cannes film festival this year, has been chosen by the French Government as the official French entry for the foreign language award of the Academy of Motion Picture Arts & Sciences.

At the same time, Lopert Films, which is releasing the picture in the States, has reported that it will show the film out-of-competition at the upcoming San Francisco film festival.

Novel Set, Sig Miller Sails

Sigmund Miller new novel, "The Snow Leopard," published by Ward Lock of London, will be screened by George Justin in Europe.

Author departed by ship to supervise casting. Feature will roll in 1960 in London and Amsterdam.

Not Screen But Come-On Content Making Enemies

Chicago, Nov. 10.

New threat of censorship that faces the industry does not stem from the content of pictures, but from the advertising material, according to George G. Kerasotes, outgoing president of Theatre Owners of America. In an address to the 12th annual convention of the exhibitor organization here, he declared that TOA has asked the cooperation of the film companies "in being more judicious in what they say in their ads." He reported that film companies recognize the problems raised and have promised to take heed of the problem.

Kerasotes also warned that theatremen also have a responsibility with regard to their own advertising. Pointing out that many foreign pictures are released without a production code seal, the outgoing TOA topper warned that exhibitors' must use balanced judgment in advertising these pictures and should avoid sensationalism. He added that it was imperative for all theatremen to try to influence any exhibitor who runs ads over-emphasizing sex and sensationalism "because what one exhibitor does casts reflection on our entire industry."

MANSON FILLING NEW POST WITH GOLDBERG

Arthur Manson has been appointed to the newly-created post of assistant to Stanley Warner pub-ad chief Harry Goldberg.

Manson had been in charge of publicity and advertising for SW's Cinerama operation. The company recently sold out its interest in the three-strip medium. Before joining SW, Manson had been pub-ad chief for Metro in Canada.

The Miracle
(TECHNIRAMA; COLOR)

Max Reinhardt's old auditorium spectacle. Splashy, lavish religioso. Good b.o. despite sub-standard early 19th Century saga.

Hollywood, Nov. 6.

Warner Bros. production and release. Stars Carroll Baker, Roger Moore, Walter Slezak, Vittorio Gassman, Katina Paxinou, Dennis King, Gustavo Rojo. Produced by Henry Blanke. Directed by Irving Rapper. Screenplay, Frank Butler; based on the play by Karl Vollmoeller as staged by Max Reinhardt; camera (Technicolor), Ernest Haller; music, Elmer Bernstein; editor, Frank Bracht. Previewed at the studio, Oct. 20, '59. Running time, **121 MINS.**

Teresa .... Carroll Baker
Michael Stuart .... Roger Moore
Flaco .... Walter Slezak
Guido .... Vittorio Gassman
La Roca .... Katina Paxinou
Casimir .... Dennis King
Cordoba .... Gustavo Rojo
Reverend Mother .... Isobel Elsom
Carlitos .... Carlos Rivas
Wellington .... Torin Thatcher
Sister Dominica .... Elspeth March
Gata .... Daria Massey
Bolting .... Lester Matthews

Warner Bros.' multi-million dollar spectacle, "The Miracle" though laid in 19th Century is a "biblical" subject with elements and approach, of such films. Should be a commercial success.

Henry Blanke's production has bullfights, military battles, lavish ballroom parties, music, dancing, gypsies and vaulted cathedrals echoing to choirs of nuns. It has about everything, in fact, except a genuinely spiritual story. For the studio and the producer that made "The Nun's Story" this is notable.

"The Miracle" was a costume special of the late German stager Max Reinhardt. Its theme is the recurrent one in religious legend, of the god, goddess or angel who assumes human shape to intervene directly in the affairs of men.

According to Frank Butler's screenplay, based on Karl Vollmoeller's old play, Carroll Baker is a postulant at a Spanish convent when she falls in love with Roger Moore, a soldier in the future Duke of Wellington's Army, then battling Napoleon in Spain. When she leaves the convent to follow Moore, "The Miracle" occurs. The statue of the Virgin in the convent chapel comes down from its pedestal and assumes the form of the postulant.

Miss Baker is off on various adventures. She becomes betrothed to gypsy Vittorio Gassman, but departs when he is killed by his jealous brother, Carlos Rivas. She becomes the sweetheart of bullfighter Gustavo Rojo and is taken under the "protection" of nobleman Dennis King. Rojo is killed in the bullring. She finally meets Moore again in Belgium, just before Waterloo, but having found him, renounces him to return to the convent.

Irving Rapper's direction is effective in the spacious exteriors, moving massed groupings with force and interest. It is less perceptive in the handling of individuals and their inter-action. Granted that characterizations in films of this sort tend to fall into stereotypes, there could still be more reality and diversity than Rapper and Butler have achieved. As for the theme itself, it is not exactly clear what "The Miracle" is supposed to do, other than give Miss Baker a chance to gallivant about Europe in a variety of costumes.

Although there isn't much room for character subtlety in this sort of pictorial grandeur, still Carroll Baker might have attempted to register with more warmth or, lacking that, less detachment. Miss Baker too often seems merely sullen. The men are pretty much of a pattern. Roger Moore is a big, handsome Englishman; Vittorio Gassman, a big, handsome gypsy; Gustavo Rojo, a big, handsome Spaniard. Walter Slezak tries a light-handed touch as a larcenous gypsy and makes it pleasant. Dennis King has elegance, and Katina Paxinou smoulders through a couple of scenes that generate some excitement.

Ernest Haller's photography in Technicolor and Technirama is one of the film's strongest assets, creating some striking visual effects. Technical aspects are generally good. *Powe.*

La Vida Alrededor
(Life Around Us)
(SPANISH)

Madrid, Nov. 3.

Mercurio release of Tecisa production. Stars Fernando Fernan Gomez, Analia Gade; co-stars Manolo Moran, Carmen de Lirio, Francisco Camoiras, Felix Fernandez. Directed by Fernan Gomez. Screenplay by Gomez, Manuel Pilares and F. Soria; cameraman, Alfredo Fraile; music, Rafael de Andres. At Cine Calloa, Madrid. Running time, **92 MINS.**

Continuation of a previous Fernan Gomez success, "Life Ahead," this "Life Around Us" follows the same Italio-inspired neo-realistic comedy pattern. But it falls short on sustained humor and situation.

Gag-laden dialogue in opening reels effectively spoofs with everyday household dilemna of making both ends meet on meagre earnings as a baby is born. Husband essays a variety of added part-time jobs, finally uses his law training to defend petty lawbreakers. Wife plies her newlyborn with modern child training and raises extra coin teaching the subject to neighbors.

Script creaks and sputters about midway, becoming talky sans mirth. A good cast including Fernan Gomez, Analia Gade, Manolo Moran and Francisco Camoiras, is not good enough to carry the film on performance alone. Technical credits are fair. *Werb.*

House of Seven Hawks

Well-made suspense mystery.

Hollywood, Nov. 6.

Metro release of David E. Rose production. Stars Robert Taylor, Nicole Maurey; features Linda Christian, Donald Wolfit. Directed by Richard Thorpe. Screenplay, Joe Eisinger; based on Victor Canning's novel, "House of Seven Flies"; camera, Ted Scaife; music, Clifton Parker; editor, Ernest Walter. Previewed at the studio, Nov. 6, '59. Running time, **91 MINS.**

John Nordley .... Robert Taylor
Constanta .... Nicole Maurey
Elsa .... Linda Christian
Hoff Commissar Van Der Stoor .... Donald Wolfit
Wilhelm Dekker .... David Kossoff
Capt. Rohner .... Eric Pohlmann
Charlie Ponz .... Philo Hauser
Inspector Sluiter (Mr. Anselm) .... Gerard Heinz

One of Metro's British productions, "House of Seven Hawks" is a skillfully made film in all departments, well written, acted, and directed. The David E. Rose production is not important enough in today's market to attract substantial business on its own, but it is a creditable picture all the same, and will make for healthy twin-billing.

Jo Eisinger's crisp, humorous and exciting screenplay is based on a novel by Victor Canning, "House of Seven Flies." In its film form, it concerns an American, Robert Taylor, who operates a charter boat service out of a British port. In trouble with the British authorities because of his casual attitude about shipping regulations, Taylor gets in serious trouble when one of his passengers turns up dead.

The screenplay traces a maze of events starting with the last days of World War II in Holland, and the disappearance then of a substantial treasure. Tayor gets on the trail of the loot, a sackful of cut diamonds worth millions of dollars, in trying to give the police a satisfactory explanation for why his passenger died, murdered, as it turns out.

Richard Thorpe's direction is adroit in taking advantage of the British and Dutch locations, in spotting and highlighting the bizarre characters who liven the narrative and advance the story. There is, in Thorpe's casting and direction, more than a suggestion of some of the best American mystery melodramas of 15 or 20 years ago, "The Maltese Falcon" and others.

Taylor does a good job with his characterization, assisted by two leading ladies, Nicole Maurey and Linda Christian. Donald Wolfit, David Kossoff, Eric Pohlmann and Philo Hauser are outstanding as the leading figures in the mystery, distinctive, intriguing characters, unusual in such a film.

Camera work by Ted Scaife is good, shadowy enough to sustain the atmosphere of mystery, but clear enough for any projection. Music by Clifton Parker is sparing but effective. *Powe.*

Arrangiatevi!
(You're On Your Own)
(ITALIAN)

Cineriz release of a Cineriz production. Features Toto, Laura Adani, Peppino DeFilippo, Franca Valeri, Vittorio Caprioli, Cristina Gaioni, Cathaia Caro, Mario Valdemarin. Directed by Mauro Bolognini. Screenplay by Nenvenuti-DeBernardi, from the story, "Casa Nova, Vita Nova," by Mario DeMajo and Vinicio Gioli; camera, Carlo Carlini; music, Carlo Rustichelli; editor, Roberto Cinquini. At Bernini, Rome. Running time, **110 MINS.**

Fragile story erected on a single gag, a family in desperate search of a home, settles down unwittingly in a closed-down bordello. Innumerable double-entendres ensue, with family father, played by Peppino DeFilippo, who is the only one to know the original use of long hoped-for home. He desperately seeks to keep the truth from the eyes and ears of remainder of the family. It's mostly for local consumption, where the cast names will help.

Director Mauro Bolognini all too often allows humor to get too heavy and sometimes even untasteful in milking his single situation through an overlong running time. Sound track is loud and confused. Credits generally good. *Hawk.*

A. W. Shackleford, Lethbridge, Alta., theatre operator, recently reelected to his fourth term as mayor of the city.

Strictly Confidential
(BRITISH)

Corny little comedy that can only hope to touch the best b.o. in undiscriminating houses.

London, Nov. 3.

Rank release of an Alliance-Twickenham (Guido Coen) production. Stars William Kendall, Richard Murdoch, William Hartnell. Directed by Charles Saunders. Story and screenplay by Brock Williams; camera, Jimmy W. Harvey; editor, Peter Pitt; music, Malcolm Lockyer. Previewed at RFD Private Theatre, London. Running Time, **62 MINS.**

Commander Binham-Ryley .... Richard Murdock
Major Rory McQuarry .... William Kendall
Maxine Millard .... Maya Koumani
Grimshaw .... William Hartnell
Warder .... Colin Rix
Captain Sharples .... Ellis Irving
Barman .... Larry Burns
Inspector Shearing .... Bruce Seton
Rizzi .... Paul Bogdan
Muspratt .... Norman Pitt
Basil Wantage .... Neil Hallatt
Elsie .... Jean Trend
Mellinger .... Llewellyn Rees
Hot Dog Man .... Harry Ross

There's presumably a market for this type of corny comedy, but it's a pity to see such a practised professional as producer Guido Coen, director Charles Saunders and some competent performers involved in a trifle that cannot hope to be more than a barely adequate filler in minor houses. Charles Saunders' direction gets little help from the story and screenplay of Brock Williams, which touches the limits in feeble dialog. The odd thing is that Coen and Saunders have been responsible for some useful pix in the past.

The brief anecdote involves William Kendall (ex-Army) and Richard Murdoch (ex-Navy) as two conmen who have just been tossed out of the cooler. They team up and think they're on easy street when a rich young widow hires them as joint managing directors of her factory. Stupidly, she doesn't realize that they're ex-convicts. They, equally stupidly, don't realize that they're stooges in a shady deal which juggles with shares. The whole affair misfires limply.

This tepid little yarn plods along, mercifully, for only 62 minutes. Meanwhile, Murdoch and Kendall, plus William Hartnell as a crusty works manager, struggle heroically but unsuccessfully with naive dialog and foreseeable situations. Maya Koumani is in for sex-appeal. She's a goodlooker but has no chance to prove whether she also can act.

Jimmy Harvey's camerawork is okay, and the sets and location shots are authentic. But, all in all, this is a little number that should be forgotten for the sake of all the talent involved. *Rich.*

La Passe du Diable
(The Devil's Pass)
(FRENCH-C'SCOPE-COLOR)

Paris, Nov. 3.

20th-Fox release of G. Beauregarde production. Directed by Jacques Dupont, Pierre Schoendoerfer. Screenplay and commentary, Joseph Kessel; commentary done by Jean Negroni; camera (Eastmancolor), Raoul Coutard; editor, Marcelle Lioret. At Raimu, Paris. Running time, **80 MINS.**

Documentary-type film works in a storyline fairly laboriously to make this only a possible dualer item abroad on its color and Cinemascope unveiling of little known Afghanistan. It is about a young boy who follows his brother to an annual meet in which riders compete and fight in a central ring. He is helped to get there by a mysterious stranger, and is killed when he tries to warn his brother of a bad strap on his saddle.

Film has some colorful views of the country but is stretched and lacks the insight to make this of any unusual interest. C'Scope and color are good and non-actors acceptable. *Mock.*

Labyrinth
(GERMAN-ITALIAN)

Berlin, Nov. 3.

UFA release of UFA and Cei-Incom (Rome) production. Stars Nadja Tiller, Peter van Eyck, Amadeo Nazzari. Directed by Rolf Thiele. Screenplay, Gregor von Rezzori and Thiele, after a novel by Gladys Baker; camera, Klaus von Rauthenfeld; music, H. M. Majewski; editor, A. Schoennenbeck. At Atelier am Zoo. Running time, **94 MINS.**

Georgia .... Nadja Tiller
Ron Stevens .... Peter von Eyck
Dr. de Lattre .... Amadeo Nazzari
Marlorie .... Nicole Badal
Frau Gretzer .... Elisab Flickenschild
Sir Agamemnon .... Harald Kreutzberg
Dr. Beckmeier .... Benno Hoffmann

The best that can be said about this UFA release is that it's well made and optically interesting. Otherwise, it's a strange mixture of psychological drama, satire and social-criticism. What Rolf Thiele, creator of the successful "Girl Rosemarie," intended for this pic will remain a puzzle to most cinemagoers. Mild boxoffice looms.

Thiele attempted a serious theme, handled with a light satirical touch, but he exaggerated the satirical elements so much that much of it does not become involuntarily funny; also the message gets lost.

Localed in a Swiss sanitarium where there are all sorts of people, mainly from the alcoholic genre and all from high society. Central figure is a rich American authoress who wants to get cured from her mania for drinking and mental depressions. Her case looks hopeless but a shock created by the suicide of a young girl in the home leads her back to the right path.

Nadja Tiller (of "Rosemarie" fame), Peter van Eyck and Amadeo Nazzari head the cast. Acting is not overwhelming. There are several good supporting players. *Hans.*

Shop-Talk From TOA's ANNUAL

Chicago, Nov. 10.

Praises Congress of Exhibs

To the surprise of no one, TOA reaffirmed its faith in the American Congress of Exhibitors, noting that a unified voice for exhibition was acutely needed and the C. of E. was that "unified voice." TOA applauded the congress' efforts and the results achieved so far.

Wage Blow Always Posed

A. Julian Brylawski, TOA's watchdog in Washington, warned that minimum wages legislation would again come up for consideration at the winter session of the Federal Congress. Only hope for theatres, he said, was to obtain exemption from minimum wage coverage. He declared he was hopeful that theatres would be omitted, but he urged theatremen to keep in touch with their congressmen because a grass roots campaign may be required.

TOA Booked Well Ahead

Convention dates up to 1963 were set at convention here. In 1960, the organization will meet Sept. 13-16 at the Ambassador hotel in Los Angeles. At this convention, TOA will sponsor its own trade show. The 1961 meeting will take place at the Roosevelt hotel in New Orleans, Oct. 8-13. It shifts to Miami in 1962, the dates being Nov. 4-9. New York is scheduled for 1963.

But They Don't Make 'B' Films?

Long-expressed exhibitor beef against the competition of military installations which played first-run pictures before the local commercial theatres has been solved as a result of an agreement reached by Theatre Owners of America and the Army and Air Forces' Motion Picture Service.

Terms of the agreement were revealed yesterady (Monday) at the TOA convention here by outgoing prexy George G. Kerasotes. As of January 1 the booking policy of the military installations will be revised so that so-called "A" pictures will play military theatres after local commercial theatres, provided that the picture reaches post theatres within 35 days after its exchange area release date.

Servicemen, however, will still be given the opportunity to see fresh pictures since what is termed "B" pictures will continue to be served to military installations on a pre-release basis.

Although TOA has hailed the deal, some observers are skeptical as to the outcome since the classification of what is an "A" picture will be determined solely by the distributor and not by an exhibitor or the military. It's pointed out that the film companies have long claimed that they no longer make "B" pictures. Exhibitors feel it will be interesting to observe what pictures are placed in the "B" category.

Kerasotes acknowledged that the deal was not a panacea and that the 35-day limit will exclude many situations from the relief initially sought. However, he stressed that it was difficult to setup a national policy for all military installations involved and that more studies would have to be made before consideration can be sought for some theatres.

TOA Rebuts 'Big' Interest Charge

Theatre Owners of America is apparently launching a campaign to prove that it is the true representative of the small theatre owner, a position long believed to be in the domain of the rival Allied States Assn. Allied, which in recent months has resumed feuding with TOA on the charge that the latter is raiding Allied territory, has employed the propaganda gimmick that TOA is the spokesman for the huge theatre chains. In an obvious effort to offset the Allied charges, George G. Kerasotes, outgoing TOA prexy, released statistics at the org's 12th annual convention aiming to prove that TOA is truly the spokesman for the "little guy."

According to Kerasotes, 62.3% of TOA members own an operate only one theatre; 23% own and operate two to four theatres; 6.3% own and operate five to nine theatres, 4.2% own and operate 10 to 24 theatres; 2.4% own and operate 25 to 49 theatres, and only 1.9% own and operate more than 50 theatres. Thus, reasons Kerasotes, 91.6% of TOA's membership owns and operates less than 10 theatres.

SINGLE HOUSE OWNER NEW TOA PRESIDENT

Chicago, Nov. 10.

As foreseen, Albert M. Pickus has been named president of Theatre Owners of America. He is the first single theatre owner to head the national organization of exhibitors. He operates one house in Stratford, Conn.

Pickus previously served as chairman of the executive committee, a post that usually leads to the presidency. He succeeded George G. Kerasotes, who becomes chairman of the board of directors. Roy Cooper, of San Francisco, a former assistant to the president, was named chairman of the executive committee.

Four new assistants to the president were selected: Spence Leve of Los Angeles; John Stembler of Atlanta; John H. Rowley of Dallas, and Sumner Redstone of Boston.

New vicepresidents elected for the first time are: M. A. Lightman Jr., Edward Fabian, Richard Orear, Kenneth Anderson, Donald Schine, and Nathan Greer.

Call Film Rent Surcharge Way to Finance Industry Boxoffice Hypo Plans

Chicago, Nov. 10.

A small surcharge on film rentals was suggested as a method to raise the necessary funds if the industry decides again to undertake a comprehensive business building campaign. The idea was put forth by Ernest G. Stellings, former president of Theatre Owners of America and presently head of its business building campaign.

Expressing disappointment at the failure of the proposed campaign in 1959, Stellings declared that with distribution's help the necessary coin "could have been raised easily and painlessly" and would have avoided the necessity of the "ill-fated contribution plan."

If the idea of an industry drive is revived, Steelings also suggested that the material for the campaign be in physical shape "so that prospective participants could see what they were getting for their money."

Stellings' recommendations were made in a report to the annual TOA convention which is meeting here this week.

Sol Schwartz, Mandel To Rally Chain Mob in Cincy

Sol A. Schwartz, president of RKO Theatres, and ad-pub chief Harry Mandel will be in Cincinnait today (Wed.) and tomorrow for a meeting with all of the circuit's local managers with the exception of the New York group, latter having had a conclave recently.

Idea is to discuss product availability and campaigns.

ATTACKS & THREATS SUBSIDE

Trouble's Usual Faces: Censors 'n' Taxes

[PER TOA COMMITTEE REPORT]

Chicago, Nov. 10.

Exhibitors had a busy year combatting state and municipal attempts (a) to tighten film censorship and (b) to saddle theatres with new taxes, according to a report submitted to the Theatre Owners of America convention at the Sherman Hotel here by co-chairman E. LeMar Sarra and Robert E. Bryant.

At this time, the industry finds itself faced with five states with laws permitting the prior censorship of films as compared with four a year ago. Pennsylvania, the first state to impose film censorship in 1911, became the first state to "reestablish" a censorship board, thus joining Kansas (where an attempt to void the law narrowly failed this past spring), Maryland (where a new law has just been enacted), Virginia (where there has been no recent contesting action), and New York (where censorship advocates are seen trying to strengthen the now badly battered law).

The industry fared much better in other states, the LaMarr-Bryant report notes. In Florida, films were exempt from obscenity control and censorship in an obscene literature act; censorship bills of various kinds, including classification and advertising control proposals were defeated in Maryland, California, Nevada, Connecticut, New Mexico, Wisconsin, Ohio, South Carolina, and New York.

City Snippers

The report indicates that "a few score" municipalities still have prior censorship laws. During the past year, an ordinance creating a committee to censor films was passed by the City Council of Alpharetta, Georgia, despite a pledge by the local theatre management not to show "obscene" films. In Chicago, an ordinance permitting censors to label pix "adults only" was declared unconstitutional by the Federal District Court, Later a City Council Committee defeated a new proposal to limit censorship of films in Chicago to those under 18. This proposal is still under consideration in Cni.

The issue of taxes and fees against theatres and other amusements was raised in a number of state legislatures this year, the report indicates. For the most part, theatres were successful in defeating the proposals. For example, in Illinois a 3% tax on gross revenue of distributors was killed in committee; in Ohio a proposal to include admissions and film rentals in the state sales tax was defeated in committee; in Florida an effort to include film rentals and concessions in the sales tax was defeated; in North Carolina bills to eliminate exemptions, including film rentals, were killed in committee; in Texas film rentals were eliminated from tax bills, theatres were exempted from the occupation tax, and the state addmission tax was cut; in Tennessee gross receipts tax, including admissions, was cut by 50%; in South Carolina theatres were exempted from a 10% admissions tax, and in Indiana an amendment to the gross income tax laws, which would have included theatres in business taxes, was defeated.

On the other hand, Pennsylvania, Washington and Michigan increased their sales taxes to 4%. Sales taxes in Alabama and Arizona were increased from 2% to 3%. In Illinois the sales and use tax was increased from 2½% to 3% for a period of two years. Sales tax increases were defeated in Oklahoma, Missouri, Nebraska and Massachusetts.

The report points out that the industry was successful in defeating minimum wage proposals or obtaining exemptions for theatres in Arizona, Arkansas, Connecticut, Illinois, Iowa, Maryland, Nevada, Nebraska, New Mexico, North Carolina, Oklahoma, Oregon, Rhode Island, Tennessee, Wyoming and West Virginia.

It's also noted that theatremen "have been chipping away" at Blue Law legislation in South Carolina and it's expected that a state law repealing the Sunday ban may be passed at the next session of the legislature.

BUT FIRE-EATER BERGER DISSENTS

By ROBERT REES

Minneapolis, Nov. 10.

A current conversation topic in this area's film circles was the refusal of once militant circuit owner Bennie Berger to be one of the speakers and his non-presence at the annual convention here of the North Central Allied of which he has been the fighting-against-film companies president for most of its existence until he stepped aside two years ago.

Queried as to why he didn't attend the convention, Berger explained he doesn't subscribe to the "gutless" policy of present leaders and therefore didn't wish to participate in the convention or give it his blessing.

"I can't stomach the easy-going attitude toward the film companies by the men who now are running this Allied unit," declared Berger. "They're standing by complacently now while they should be hammer and tongs after the distributors for not furnishing the top pictures to the small situations at prices they can afford to pay for them and thus squeezing the little fellows out of business. North Central heads now seem to operate on the principle that it isn't advisable to criticize let alone lambaste the film companies. I can't go for that."

Instead of the usual blasts at film companies and threats against them, the latest annual meeting here was sweetness and light, devoid of verbal fireworks and with a harmony keynote—expressed hopes that all industry branches would work together for the common good filling the air.

Ballyhoo Speels

A considerable part of the tame session was given over to branch managers and distributor exploiteers who told about impending product. Also, one of the invited speakers was Charles Winchell, president-general manager of the United Paramount circuit in

(Continued on page 26)

Glenn McCarthy Active in Show Biz; Plots 3-D System Sans Eyeglasses; Currently Producing 3 Features

A new three-dimensional, wide screen process that does not require the use of viewing glasses is in a final stage of development, according to Texas millionaire Glenn H. McCarthy, who has a substantial investment in the company.

McCarthy, the oilman who built the Shamrock Hotel in Houston, is holding the name of the company under wraps until the process is ready for a public demonstration. However, he stated that what he has seen so far "is perfect," although he acknowledged that there were still some wrinkles that had to be worked out.

The Texas tycoon, who has recently returned to film production (he made some films for RKO some 12 years ago), said that the biggest obstacle to the introduction of the new 3-D process will be the necessity for theatres to change their screens again. However, McCarthy indicated that he planned to make the first picture in the new process, most likely a film dealing with the battle of San Jancinto.

The battle of the Alamo, which is being memorialized in John Wayne's "The Alamo," is the fight that leads up to the famous battle of San Jancinto, McCarthy explained. The oilman, who is one of the Texas millionaires who has invested in the Wayne film, said he has discusssed with Wayne the possibility of appearing in the picture to be made in the new 3-D process.

Meanwhile, McCarthy, who is currently financing and producing films, is aiming at a program of three films annually. He has completed "Five Bold Women," which was made in Bracketesville, the same town in which Wayne is currently shooting "The Alamo."

"Five Bold Women" is being released by Citation Films, the indie distribution company headed by A. W. Schwalberg, former Paramount distribution topper. A saturation opening has been set for Texas on Nov. 19. Also on McCarthy's schedule is "When You Came Home," by William Scott, who wrote "Onionhead" and "The White Witch of Rose Hall," a story by a Jamaican newspaperman. The latter project will be filmed on location in Jamaica. McCarthy said he had no plans to establish an office in Hollywood since he hoped to make all his films on location.

RE-RUNS: MORE FROM PAR

DeMille Circus Film, Others Getting The Treatment

Enchanted with the results of its reissue of "Samson and Delilah," Paramount has another Cecil B. DeMille production on tap for resale. Going on the distribution schedule is "Greatest Show on Earth."

Other reissues on the Par calendar are "Bridges of Toko-Ri" and "Country Girl."

20th's 'Infidel' To Frisco's Festival;

By WILLIAM STEIF

San Francisco, Nov. 10.

The San Francisco Film Festival's first breakthrough on Hollywood product occurred when 20th-Fox President Spyros Skouras phoned festival director Irving M. Levin from New York and told Levin he wanted to enter "Beloved Infidel" in the Golden Gate competition which starts tomorrow (11) night.

Levin's tentative plan is to screen the Jerry Wald production next Saturday (14) night.

Skouras, plus 20th-Fox sales boss Alex Harrison and pub-ad topper Charles Einfeld, to whom Levin also spoke, said he would try to persuade Wald and director Henry King to fly up to Frisco either for their film's screening or for the festival's closing night, Nov. 24. Skouras did not know if the picture's leading players, Gregory

(Continued on page 24)

'Samson-Delilah's' $2,500,000 Re-Run; Par Jumps Into Overseas Bookings Ahead of Upcoming Spec-Flood

"Samson and Delilah" will gross $2,500,000 in its current reissue, this being domestic distribution returns for the 10-year-old Cecil B. DeMille production. Figure is remarkably high, surpassed, it's believed, only by the heavyweight reruns of Metro's "Gone With the Wind" and only a couple of others such as the Walt Disney cartoon features.

Results of "S & D" could have tradewide significance, for the b.o. performance indicates that specially selected "classics" of ancient times can make greater revenue, if given the big sell, than many a new "A" picture.

Paramount's ad-pub department under v.p. Jerry Pickman got behind "S & D" in a big way allocating campaign money practically to the extent that a fresh feature would enjoy, and the sales department gave the biblical special a commensurate heave.

There's a special consideration in the marketing approach abroad. Par is savvy to the fact that about 25 spectaculars are due from producers in America and Europe and these could have the effect of militating against "S&D." Consequently the Par idea is to get its picture in circulation pronto but, importantly, not conflicting with DeMille's "10 Commandments." Managers in Paris, Lyons, Hamburg, etc., have been given autonomy to decide on the timing.

DISCOVERED IN LAS VEGAS

Cafe Act of Noonan & Marshall Getting 20th Upbuild

On the theory that the U.S. can always stand at least one comedy team, 20th-Fox has signed up Tom Noonan and Peter Marshall to do six pictures over the next two years. Total outlay, according to Noonan, who will produce 'em, is estimated at $4,000,000.

Comedy duo, currently touring on behalf of its first film, "The Rookie," for 20th, so far has stuck to nightclubs, where they've done fairly sophisticated routines. There'll be none of that for their pix, which they write themselves.

"Ours is 'physical' comedy," Noonan (whose comic talents have been displayed in several films, explained. "There is a dearth of that kind of film fun. People always love slapstick."

Noonan said 20th had discovered them at Las Vegas. "The Rookie" originally had a $350,00 ceiling, but this was raised after the studio saw the rushes. One of the reason, he explained, was that it's always necessary in shooting a comedy to reshoot scenes that don't play in theatre previews. "We intend to preview all of our films thoroughly to get the most laughs and to discover what plays and what doesn't play," Noonan said.

National Boxoffice Survey

New Product Ups Trade; 'Pillow' Again 1st, 'Career' 2d, 'Cordura' 3d, 'Porgy' 4th, 'Best' 5th

Extensive relase of some stronger, new product is credited with improved boxoffice takings in current stanza. Typical fall weather in many keys covered by VARIETY is regarded as a plus factor. The Veteran's Day holiday, Nov. 11, too, is helping some locations.

Still in No. 1 spot is "Pillow Talk" (U) making the fifth week in a row that it has been champ. Pic is running about $100,000 ahead of its nearest competitor in total gross. "Career" (Par) is finishing second, a great advance over previous session.

"Came to Cordura" (Col), fifth a week ago, is moving up to third spot. "Porgy and Bess" (Col), long high on the list, is winding up fourth.

"Best of Everything (20th), fourth last round, is taking fifth place. "Big Fisherman" (BV) is finishing sixth, same as last week.

"Last Angry Man" (Col), just getting started, is copping seventh money. "Odds Against Tomorrow" (UA), still very spotty, will be eighth. "Hound Dog Man" (20th), a newcomer, is winning ninth though very uneven. "30" (WB) rounds out the Top 10 list.

"Samson and Delilah" (Par) (reissue), "FBI Story" (WB), which has finished most of its big major dates; and "Wild Strawberries" (Janus) are the runner-up pix.

"House of Seven Hawks" (M-G), a newcomer, is rated fair in Buffalo. "Mouse That Roared" (Col), also a newie, looks fine in N. Y. and wow in Toronto. "Wreck of Mary Deare" (M-G) shapes modest in N .Y. at the Roxy.

"Warrior and Slave Girl" (Col) looms nine in Frisco. "But Not For Me" (Par) is fair in Cincy and good in Chi. "South Pacific" (Magna) looks nifty in K. C.

"Yesterday's Enemy" (Col), okay in Cleveland, is soft in Chi. "Girls Town" (M-G), slow in Detroit, is so-so in Cleveland.

"Sapphire" (U), great in N. Y., looms okay in Boston. "Beat Generation" (M-G) is rated bad in Providence.

"Windjammer" (NT) looks great in Cincy. "South Seas Adventure" (Cinerama), which missed VARIETY's weekly list currently for first time in months, looms nice in Minneapolis.

"Started With Kiss" (M-G), good in Detroit, shapes wow in Toronto and fair in L. A. "Room At Top" (Cont), good in N. Y. and Toronto, looks stout in L. A.

"Scapegoat" (M-G) is mild in Buffalo. "Five Gates to Hell" (20th) is good in Providence.

(Complete Boxoffice Reports on Pages 8-9-10)

New Ponti Setup?

Rome, Nov. 10.

An unconfirmable local report has producer Carlo Ponti once more thinking of setting up a production firm in Italy. Plan for the new outfit, which would be called "Comet," is conditioned on solution of several problems.

Luigi Tedeschi, who has repped Ponti during latter's longtime absence from the local production scene, would also hold a top post in the new firm.

German Party To Japan For 'Week'

Berlin, Nov. 10.

Early this year, "Weeks" the Japanese film were held in Berlin and Munich. Now it's the other way round: A German Film "Week" (Nov. 25-30) in Tokyo. Seven German features will be shown there: "Grand Hotel" (Omnia), "Rest Is Silence" (Real), "The Bridge" (Transocean), "Jons and Erdme" (Ulrich), "The Beautiful Adventure" (Exportfilm) and "Ship Of The Dead" (Ufa). Most of these are of serious theme. For reasons of the Japanese mentality.

German delegation headed by Dr. Guenther Schwarz (Export Union) will include Karl F. de Vogt, Aurel Bischoff, Carol Hellman, Dr. R. Caemmerer, Georg Witt and Kurt Ulrich as well as actresses Liselotte Pulver, Margit Nuenke and ski-idol-turned-actor Toni Sailer.

On its way to Tokyo, the German delegation plans stopovers in Bombay and Hongkong for contacts with film industrialists there.

L. A. Biz Offish Albeit 'Career' Hot $23,000; 'Coral' Modest 17G, 'Girls' Big 8G; 'Pillow' Potent 10½G, 4th

Los Angeles, Nov. 10.

Disappointing biz continues at local first-runs, with many pic opening today (Tues.) to take advantage of the Veterans Day eve further complicating the setup. Only one opened, "Career," which looks sock $23,000 or a bit over in three theatres. Few bills currently include the holiday returns.

"Battle of Coral Sea" is seeking a mild $17,000 in four houses. "Night Girls" looms big $8,000 at Downtown Paramount.

Regular holdovers include "Samson and Delilah" plus "Ulysses," which looks perky in second round, two spots. Best showing, however, is being made by "Pillow Talk," rated great $10,500 at the Egyptian in fourth stanza. "Best of Everything," showing sustained strength, looms good in fifth at the Chinese.

Estimates for This Week

Downtown Paramount (ABPT) (3,300; 90-$1.50) — "Night Girls" (Indie) and "Flesh and Woman" (Indie). Big $8,000. Last week, with Hawaii, Ft Rex, "It Started With Kiss" (M-G), "Scapegoat" (M-G) (2d wk), $14,300.

Downtown, Iris, Fox Beverly (SW-FWC) (1,757, 825; 1,150; 90-$2) — "Career" (Par) and "Truth About Women" (Indie). Sock $23,000 or over. Last week, Downtown with Fox, "Anatomy of Murder" (Col) (2d wk), "Cowboy" (Col) (reissue) (Downtown), "711 Ocean Drive" (Col) (reissue) (Pix), $8,500. Iris with State, "Sign of Gladiator" (AI) (2d wk), "Attila, Hun" (UA) (reissue) (1st wk), $6,300. Fox Beverly, "Sapphire" (U) (3d wk-5 days) $3,100.

State, Hawaii, Wilturn, Loyola (FATC-G&S-SW-FWC) (2,404; 1,106; 2,344; 1,298; 90-$1.50)—"Battle of Coral Sea" (Col) and "Crimson Kimona" (Col). Mild $17,000 or close. Last week, Wiltern with Orpheum, Pantages, "Samson and Delilah" (Par), "Ulysses" (WB) (reissues), $19,700. Loyola with Hillstreet, Hollywood, Uptown, "Tingler" (Col), "Juke Box Rhythm" (Col), $17,300.

Hillstreet (Metropolitan) (2,752; 90-$1.50) — "Bend of River" (U) and "World in His Arms" (U) (reissues). Light $5,000.

Hollywood (FWC) 756; 90-$1.50) —"Tingler" (Col) (2d wk) and "The Bat" (AA) (repeat). Okay $4,000.

Orpheum, Pantages (Metropolitan-RKO) (2,213; 2,815; 90-$1.50)—"Samson and Delilah" (Par) and "Ulysses" (WB) (reissues) (2d wk). Perky $11,000 or close.

Four Star (UATC) (568; 90-$2)—"Gigi" (M-G) and "Cat On Hot

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,018,400
(Based on 22 cities and 221 theatres, chiefly first runs, including N. Y.)

Last Year $2,274,900
(Based on 22 cities and 232 theatres.)

'Porgy' Rich 18G, Cleve.; 'Career' 9G

Cleveland, Nov. 10.

"Porgy and Bess" shapes standout new entrant here this round with a fancy initial week at Palace, but considerably below capacity at this house. "Yesterday's Enemy" looks okay at the Allen while "They Came To Cordura" is fine at Hipp opening round. "Big Fisherman" is rated smart in fourth week at Colony.

Estimates for This Week

Allen (SW) (3,800; 85-$1.25) — "Yesterday's Enemy" (Col). Okay $13,000 or close. Last week, "Best of Everything" (20th) (2d wk), $12,000.

Continental Art (Art Theatre Guild) (950; $1.25) — "Man Upstairs" (Indie). Poor $1,400. Last week, "Lady Chatterley's Lover" (Indie) (m.o.), $1,900.

Colony (WB) (1,358; $1.25-$2.40) —"Big Fisherman" (BV) (4th wk). Smart $10,000 after last week's $9,500.

Heights Art (Art Theatre Guild) (950; $1.25)—"Wild Strawberries" (Janus) (3d wk). Good $2,600. Last week, $3,000.

Hippodrome (Eastern Hipp) (3,700; 85-$1.25)—"Came to Cordura" (Col). Fine $12,000. Last week, "Pillow Talk" (U) (4th wk), $11,000.

Ohio (Loew) (1,244; 85-$1.25) — "Last Time I Saw Paris" (M-G) and "Somebody Up There Likes Me" (M-G) (reissues). Average $4,000 in four days. Last week, "10 Seconds to Hell" (UA) and "Cast a Long Shadow" (UA), ditto.

Palace (Silk & Halpern) (1,300; $1.25-$2.75) — "Porgy and Bess" (Col). Opened last Wednesday (4), starting new policy for remodeled house, under new management after winding up long Cinerama series. First performance a benefit, scaled from $3 to $25, took in $10,000. Initial stanza rang up fancy $18,000, city's leader.

State (Loew) (2,700; 75-$1) — "Career" (Par) (2d wk). Okay $9,000 or near in 6 days. Last week, $10,500.

Stillman (Loew) (2,700; 85-$1.25) —"Girls Town" (M-G) and "Angry Hills" (M-G). So-so $4,500 in 6 days. Last week, "Jayhawkers" (Par), $4,000.

'PILLOW' BEST BET IN PROV., BIG $8,000

Providence, Nov. 10.

Nothing too strong hereabouts but "Pillow Talk" still is big in third at Albee. Majestic is best of new ones with "30" but it's just good. Strand is rated okay with "Five Gates to Hell." Loew's State is dying with "Beat Generation."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Pillow Talk" (U) (3d wk). Big $8,000. Second, $10,000.

Majestic (SW) (2,200; 65-80)—"30" (WB) and "Escort West" (UA). Good $7,000. Last week, "Inside Mafia" (UA) and "Man Who Understood Women" (20th), $6,500.

State (Loew) (3,200; 65-80)—"Beat Generation" and "Big Operator" (M-G). Bad $3,000. Last week, "Wonderful Country" (UA) and "The Mugger" (UA), $7,500.

Strand (National Realty) (2,200; 65-80)—"Five Gates To Hell" (20th) and "The Oregon Trail" (20th). Oke $6,500. Last week, "Warrior Slave Girl" (Col) (2d wk), $3,000.

'Cordura' Crisp $15,000, Denver; 'Fisherman' 8G, 'Pillow' Wow 13G, 4th

Denver, Nov. 10.

Two strong newcomers are helping to bolster the film biz total this stanza. "They Came To Cordura" looks lusty at Centre opening stanza while "Samson and Delilah" shapes sturdy for a reissue at Denham. "Libel" is sad for an opener at Orpheum, and "30" is only fairish at Paramount. Top holdover continues to be "Pillow Talk," hefty in fourth session at the Denver. "Big Fisherman" is rated fine in same week at Aladdin.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.75)—"Big Fisherman" (BV) (4th wk). Fine $8,000. Last week, $9,000.

Centre (Fox) (1,270; $1-$1.45)—"Came to Cordura" (Col). Lusty $15,000. Last week, "The Best of Everything" (20th), $8,000.

Denham (Indie) (1,584; 75-$1.25) —"Samson and Delilah" (Par) (reissue). Loud $14,000 or near. Last week, "Crawling Eye" (DCA) and "Cosmic Monsters" (DCA), $5,000.

Denver (Fox) (2,422; 75-$1.25)—"Pillow Talk" (U) (4th wk). Boffo $13,000. Last week, $14,000.

Esquire (Fox) (650; $1)—"Look Back in Anger" (WB) and "Crossroads of World" (Indie). Good $2,000. Last week, "Riffi" (Indie) and "Diabolique" (Indie), $2,400.

Orpheum (RKO) (2,690; $1-$1.25) —"Libel" (M-G). Poor $5,500. Last week, "Girls Town" (M-G) and "Tarzan, Ape Man" (M-G), $5,500.

Paramount (Indie) (2,100; 90-$1.25)—"30" (WB). Fairish $10,500. Last week, "Odds Against Tomorrow" (UA), $12,500.

Cold, Rain Slow Balto But 'Pillow' Nice 7G, 2d; 'Hound' Slim 5G

Baltimore, Nov. 10.

Cold snap and rain are blamed for biz dip here currently as few newcomers did well. Doing best are "Pillow Talk" in fourth at the Century and "They Came To Cordura" in second at the Hipp. "Best of Everything" on second is fair at Mayfair. "Porgy and Bess" is rated only good in second at the Town.

"Hound Dog Man" shapes mild in first at Stanley while "Big Fisherman" is rated drab in fifth and last at the New. "Odds Against Tomorrow" looms good at the Playhouse on opener.

Estimates for This Week

Century (R-F) (3,200; 50-$1.50)—"Pillow Talk" (U) (4th wk). Nice $7,000 after $9,000 in third.

Cinema (Schwaber) (460; 90-$1.50)—"Back to Wall" (Ellis) (2d wk). Slow $1,800 after $2,000 opener.

Five West (Schwaber) (460; 90-$1.50) — "Wild Strawberries" (Janus) (4th wk). Oke $2,000 after $2,200 in third.

Hippodrome (R-F) (2,300; 50-$1.50)—"Came To Cordura" (Col) (2d wk). Fair $6,000 after $11,000 in first.

Little (R-F) (300; 50-$1.25)—"Rice" (Indie) (2d wk). Oke $1,500 after $1,800 in first.

Mayfair (R-F) (900; 50-$1.25)—"Best of Everything" (20th) (2d wk). Fair $5,000 after $6,500 opener.

New (R-F) (1,600; $1.25-$1.80)—"Big Fisherman" (BV) (5th wk). Down to lean $4,000. Fourth was $4,000.

Playhouse (Schwaber) (460; 90-$1.50)—"Odds Against Tomorrow" (UA). Oke at $3,200. Last week, "Room at Top" (Cont) (27th wk), $2,200.

Stanton (R-F) (2,800; 50-$1.25)—"Hound Dog Man" (20th). Sad $5,000. Last week, "FBI Story" (WB) (4th wk), $5,000.

Town (R-F) (1,125; $1.49-$2.50) —"Porgy and Bess" (Col) (2d wk). Good $9,000 after $12,000 in first.

'Pillow' Mighty $13,000 Tops K.C.

Kansas City, Nov. 10.

Batch of new pictures will help grosses here currently. "Pillow Talk" at Roxy is well in lead with a giant take. It may be one of year's best. "Best of Everything" at Plaza looks lively. The Missouri, with "They Came To Cordura," looms okay.

Midland is slow with "Odds Against Tomorrow" while Paramount is mild with "30". Holdover of "Big Fisherman" at Brookside continues good in third round. Weather turned bitterly cold on Thursday, and stayed that way through the week-end.

Estimates for This Week

Brookside (NT) (800; $1.25-$1.75) —"Big Fisherman" (BV) (3d wk). Good $6,000; holds. Last week, $7,000.

Capri (Durwood) (628; $1.50-$2.50)—"South Pacific" (Magna) (32d wk). Nifty $5,000. Last week, same.

Kimo (Dickinson) (504; 90-$1.25) —"Wild Strawberries" (Janus) (2d wk). Sprightly $2,200; stays on. Last week, $2,700.

Midland (Loew) (3,500; 75-$1)—"Odds Against Tomorrow" (UA) and "Floods of Fear" (UA). Slow $7,000 but holds. Last week, "30-Foot Bride" (Col) and "Crimson Kimono" (Col), rock bottom at $3,500.

Missouri (RKO) (2,585; 75-$1)—"Came To Cordura" (Col). Okay $8,000 or near, returning house to first-runs. Holding. Last week, sub-runs.

Paramount (UP) (1,900; 75-$1)—"30" (WB). Mild $5,500. Last week, "FBI Story" (WB) (3d wk), $4,500.

Plaza (NT) (1,900; 85-$1)—"Best of Everything" (20th). Nice $8,000, staying on. Last week, sub-runs.

Roxy (Durwood) (850; $1-$1.50) —"Pillow Talk" (U). Giant $13,000; of course it will hold. Last week, "Started With Kiss" (M-G) (5th wk), $4,500.

Uptown, Fairway (NT) (2,043; 700; 85-$1)—"Hound Dog Man" (20th) (2d wk in Uptown, 1st in Fairway). Fair $6,500. Last week, Uptown only $4,000.

Toronto Boffo; 'Kiss' Great $17,000, 'Best' Big 18G, 'Pillow' Wow 11G, 5

Toronto, Nov. 10.

With such newcomers as "It Started With a Kiss," "Best of Everything" and "Mouse That Roared" off to a hot turnaway biz over weekend, trade looks better currently. "Devil's Disciple" is not up to expectations. Still lusty, too, is "Pillow Talk," now in fifth frame at the Uptown.

Estimates for This Week

Carlton (Rank) (2,318; 75-$1.25) —"Devil's Disciple" (UA). Light $9,000. Last week, "Sapphire" (Rank) (2d wk), $6,000.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,200; 694; 75-$1)—"City of Fear" (Col) and "The Young Land" (Col). Bad $10,000. Last week, "Bloody Brood" (AA) and "Web of Evidence" (AA), $17,000.

Hollywood (FP) (1,080; $1-$1.25) —"Last Angry Man" (Col) (2d wk). Great $12,000. Last week, $14,000.

Hyland (Rank) (1,057; $1) — "Tiger Bay" (Rank) (4th wk). Okay $4,000. Last week, $4,500.

Imperial (FP) (3,343; $1-$1.25)—"Best of Everything" (20th). Big $18,000. Last week, "FBI Story" (WB) (3d wk), $10,500.

International (Taylor) (557; $1.25) —"Room at Top" (Cont) (25th wk). Okay $3,500. Last week, $4,000.

Loew's (Loew) (2,075; $1-$1.25)—"Started With a Kiss" (M-G). Terrific $17,000. Last week, "North By Northwest" (M-G) (8th wk), $8,000.

Tivoli (FP) (995; $1.50-$2.50)—"Porgy and Bess" (Col) (14th wk). Easing off to good $8,000. Last week, $11,000.

Towne (Taylor) (695; $1.25)—"Mouse That Roared" (Col). Big $7,000. Last week, "Lucky Jim" (IFD) and "Happy Is the Bride" (IFD), $3,500.

University (FP) (1,556; 75-$1.25) —"Anatomy of Murder" (Col) (10th wk). Steady $5,500. Last week, same.

Uptown (Loew) (2,745; 75-$1.25) —"Pillow Talk" (U) (5th wk). Smooth $11,000. Last week, $12,500.

Broadway Grosses

Estimated Total Gross

This Week $414,100
(Based on 23 theatres)

Last Year $492,700
(Based on 22 theatres)

'Angry' Fast 12G, Philly; 'Odds' 11G

Philadelphia, Nov. 10.

Local wickets at first-runs were busy over the past weekend, and the session's total reflects this strong showing. "Last Angry Man" shapes standout with a lusty take at the Trans-Lux, 500-seater. "Odds Against Tomorrow" looks smart at the Viking but "30" is very mild at Randolph. "Porgy and Bess" is holding up well in fifth round at Goldman. "Career" is rated big in third Arcadia stanza while "They Came To Cordura" looms neat in third at the Fox.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Career" (Par) (3d wk). Big $11,000 or near. Last week, $12,000.

Fox (Milgram) (2,250; 99-$1.80)—"Came to Cordura" (Col) (3d wk). Neat $10,000. Last week, $12,000.

Goldman (Goldman) (1,000; $1.50-$2.50)—"Porgy and Bess" (Col) (5th wk). Holding at $14,000. Last week, $14,200.

Midtown (Goldman) (1,000; $1.10-$2.50)—"Big Fisherman" (BV) (6th wk). Solid $9,000 same as last week.

Randolph (Goldman) (2,250; 94-$1.80)—"30" (WB). Mild $8,000. Last week, "But Not For Me" (Par) (4th wk), $8,500.

Stanton (SW) (1,483; 99-$1.40)—"FBI Story" (WB) (5th wk). Okay $7,500. Last week, $8,000.

Studio (Goldberg) (483; 94-$1.80) —"Mixed Up Women" (Indie) and "Monica" (Indie). Oke $4,300. Last week, "Sins of Youth" (Indie) and "Summer Wind Blows" (Indie), $4,600.

Trans-Lux (T-L) (500; 90-$1.80)—"Last Angry Man" (Col). Lusty $12,000 or over. Last week, "Look Back in Anger" (WB) (4th wk), $3,000.

Viking (Sley) (1,000; 94-$1.80)—"Odds Against Tomorrow" (UA). Smart $11,000 or close. Last week, "Wonderful Country" (UA) (2d wk), $7,500, with sneak preview.

World (Pathe) (499; 99-$1.80)—"Wild Strawberries" (Janus) (8th wk). Oke $2,600. Last week, $3,000.

'CAREER' SOLID 12G, ST. L.; 'PILLOW' 15G, 3

St. Louis, Nov. 10.

Looking sharp this stanza is "Career" at the Ambassador with a solid session. "Hound Dog Man" is modest at the St. Louis. Going strong in holdover division is "Pillow Talk," great in third frame at the huge Fox. "Big Fisherman" is doing well in fourth week at the Pageant. Shaping neat at the art spots is "Grand Illusion" on reissue at the Shady Oak.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Career" (Par). Solid $12,000 or close. Last week, "Best of Everything" (20th) (3d wk), $7,000.

Apollo Art (Grace) (700; 90-$1.25) —"Tosca" (Indie). Okay $2,000. Last week, "Love and Lust" (Indie), $3,000.

Fox (Arthur) (5,000; 60-90)—"Pillow Talk" (U) (3d wk). Great $15,000. Last week, $18,000.

Loew's (Loew) (3,600; 69-90)—"Came to Cordura" (Col). Fair $10,000 or over. Last week, "Odds Against Tomorrow" (UA) and "Love Specialists" (Indie), $7,500.

Orpheum (Loew) (1,900; 60-90)—"Libel" (M-G) and "Subway in Sky" (Col). Okay $4,000. Last week, "Tamango" (Roach) and "Scavengers" (Indie), $6,500.

Pageant (Arthur) (1,000; $1-$1.75)—"Big Fisherman" (BV) (4th wk). Fine $5,000. Last week, $7,000.

Richmond (Arthur) (1,000; 60-90)—"My Uncle" (Indie) and "Til-

(Continued on page 10)

Bliz Bops Mpls. Albeit 'Hound Dog' Nice $6,000, 'Pillow' Hefty 8½G, 4th

Minneapolis, Nov. 10.

Early winter blizzard, creating worst driving conditions in years, cut the take at most houses over the past weekend. Downtown biz may also suffer plenty from a threatened bus strike, which started Monday (9). Only the top product is luring patrons from their homes this round, with holdovers still predominating. Champ is "South Seas Adventure" in 20th stanza at $2.65 top. Going strong are "Pillow Talk," loud in fourth week at State.

Concluding a five-week run is "Big Fisherman," barely okay. Major newcomers are "Odds Against Tomorrow," modest okay at Orpheum and "Hound Dog Man," nice at the Gopher.

Estimates for This Week

Academy (Mann) (947; $1.55-$2) —"Big Fisherman" (BV) (5th wk). Fishing only okay in last stanza with $4,500. Last week, $5,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (20th wk). Blizzard helped this blockbuster which drew snowbound visitors. Torrid $11,000. Last week, $12,500.

Gopher (Berger) (1,000; 85-$1)—"Hound Dog Man" (20th). Small-fry boosting biz somewhat for a nice $6,000. Last week, "30-Foot Bride" (Col), $3,000.

Lyric (Par) (1,000; $1-$1.25) — "Came to Cordura" (Col) (3d wk). Holding up at Good $5,500. Last week, $6,200.

RKO Orpheum (RKO) (2,800; 85-$1)—"Odds Against Tomorrow" (UA). Big start failed to sustain because of bad weather break. Modest $8,000 or less. Last week, "FBI Story" (WB) (4th wk), $6,500 at $2.50 top.

RKO Pan (RKO) (1,800; 85-90)—"Timbuktu" (UA) and "Cry Tough" (UA) split with "Cast Long Shadow" (U) and "10 Days To Tulara" (UA). Puny $3,500. Last week, "Bucket of Blood" (AI) and "Giant Leeches" (AI), $5,500.

State (Par) (2,200; $1-$1.25) — "Pillow Talk" (U) (4th wk). They're clamoring for this one. Hefty $8,500. Last week, $10,500.

St. Louis Park (Field) (1,100; $1.25)—"He Who Must Die" (Indie). Fair $3,500. Last week, $3,200.

World (Mann) (400; 85-$1.25) — "Best of Everything" (20th) (3d wk). Showing few signs of slackening. Hefty $5,000. Last week, $6,000.

NEWSPAPER STRIKE HITS HUB

Chi Marks Time; 'Career' Fine $30,000, 'Pillow' Smooth $26,000, 'Odds' Fair 10G, 'Best' Bright 20G, '30' $9,500

Chicago, Nov. 10.

Only one major marquee change this round as the first-runs mark time till next week. Biz is dullish for the most part, with the influx of cold air apparently no help. Top arrival is Chicago's "Career," expecting to battle the dolddrums for a nice $30,000.

Best of holdovers is "Pillow Talk," rated boffo in fourth stanza at the United Artists. State-Lake's "Best of Everything" shapes potent in second frame. Roosevelt's "30" is pegged poor in same session.

"Odds Against Tomorrow" is rated mild in fourth at the Woods. "But Not For Me" looks good in Esquire fifth. Reissued "No Way Out" shapes fair in second lap at the Oriental. "Yesterday's Enemy" is dullish in third Garrick term.

Second week of "Crimson Kimono" plus "Battle of Coral Sea" shapes mild at Loop, with "Wild Strawberries" copping slick fifth round coin at World. Lone hard-ticketer left is "Porgy and Bess," which notched an okay 16th frame at McVickers.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80)—"Career" (Par). Fancy $30,000. Last week, "FBI Story" (WB) (4th wk), $16,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"But Not For Me" (Par) (5th wk). Good $8,000. Last week, $9,500.

Garrick (B&K) (850; 90-$1.25)—"Yesterday's Enemy" (Col) (3d wk). Soft $5,000. Last week, $6,500.

Loop (Telem't) (606; 90-$1.80)—"Battle of Coral Sea" (Col) and "Crimson Kimono" (Col) (2d wk). Mild $6,200. Last week, $7,000.

McVickers (JL&S) (1,580; $1.25-$3.50)—"Porgy and Bess" (Col)

(Continued on page 10)

'Cordura' Loud $8,000, Port.; 'Pillow' 6G, 4th

Portland, Ore., Nov. 10.

Biz continues brisk along the mainstem with several first runs having strong product. "Pillow Talk" moves into a fourth rousing sesh at the Broadway. "They Came To Cordura" looms as best new entrant being loud at Orpheum. "Odds Against Tomorrow" is drab at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Pillow Talk" (U) (4th wk). Big $6,000. Last week, $6,100.

Fox (Evergreen) (1,600; $1-$1.49)—"Hound Dog Man" (20th) and "Miracle of Hills" (20th). Mild $6,000. Last week, "Sign of Gladiator" (AI) and "Man Who Died Twice" (AI), $7,200.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Came To Cordura" (Col) and "Gunman From Laredo" (Col). Loud $8,000 or near. Last week, "FBI Story" (WB) (3d wk), $6,000.

Paramount (Port-Par) (3,400; $1-$1.50)—"Odds Against Tomorrow" (UA) and "Inside Mafia" (UA). Slow $4,000. Last week, "But Not For Me" (Par) and "Guns, Girls, Gangasters" (UA) (2d wk), $4,300.

'Slave' Trim 13G, Frisco; '30' 13G

San Francisco, Nov. 10.

First-run biz is okay this stanza, with "Pillow Talk" still strong in third session at the Golden Gate. "Horse's Mouth" shapes sock opening round at 440-seat Stagedoor. Other newies are not doing well. "Hound Dog Man" looms mild in opening week at the Fox. "30" is only fairish at Paramount but "Warrior and Slave Girl" looks nice at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,759; $1.25)—"Pillow Talk" (U) and "Wild and Innocent" (U) (3d wk). Fine $14,000. Last week, $15,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Hound Dog Man" (20th) and "Son Of Robin Hood" (20th). Mild $10,000. Last week, "Tamango" (Roach) and "Josette New Orleans" (Indie), $8,000.

Warfield (Loew) (2,656; 90-$1.25)—"For First Time" (M-G) and "New Orleans After Dark" (Indie) (2d wk). Fair $7,000. Last week, $11,000.

Paramount (Par) (2,646; 90-$1.25)—"30" (WB) and "Orders To Kill" (WB). Fairish $11,000. Last week, "FBI Story" (WB) (2d wk), $14,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Warrior and Slave Girl" (Col) and "30-Foot Bride" (Indie). Nice $13,000 or near. Last week, "Yesterday's Enemy" (Col) and "Reform School Girl" (Indie), $12,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (50th wk). Dandy $16,000 or over. Last week, $12,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Odds Against Tomorrow" (UA) and "Inside Mafia" (UA) (2d wk). Slow $6,500 in 6 days. Last week, $8,250.

Stagedoor (A-R) (440; $1.25-$1.50)—"Horse's Mouth" (UA). Sock $10,000. Last week, "Gigi" (M-G) (69th wk), $6,600.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Look Back In Anger" (WB) (3d wk). Okay $3,000. Last week, $3,200.

Vogue (S. F. Theatres) (364; $1.25)—"Anatomy of Love" (Indie). Good $2,800. Last week, "Wild Strawberries" (Janus) (11th wk), $1,800.

Coronet (United California) (1,250; $2.75-$3.50)—"Porgy and Bess" (Col) (16th wk). Off to weak $9,000 or under. Last week, $11,000.

Auto Layoffs Clip Det.; 'Odds' OK $15,000; 'Town' Dull 9G, 'Career' 15½G

Detroit, Nov. 10.

Downtown biz is way off this week and exhibs are blaming auto plant layoffs, caused by the long steel strike. "Career" is fair at Michigan. "Odds Against Tomorrow" shapes okay at the Palms. "Girls Town" looks below average at Broadway-Capitol.

"Best of Everything" turned sour in third week at Fox. "They Came to Cordura" shapes good in third session at Madison. "Big Fisherman" shapes oke in third round at United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.49)—"Best of Everything" (20th) and "New Orleans After Dark" (Indie) (3d wk). Slow $11,000 in 6 days. Last week, $14,000.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Career" (Par) and "Love Specialist" (Indie). Fair $15,500. Last week, "Pillow Talk" (U) and "Cast A Long Shadow" (UA) (4th wk), $14,000.

Palms (UD) (2,296; $1.25-$1.49)—"Odds Against Tomorrow" (UA) and "Counterpart" (UA). Okay $15,000. Last week, "30" (WB) and "Seven Guns to Mesa" (AA), $14,500.

Madison (UD) (1,900; $1.25-$1.49)—"They Came to Cordura" (Col) (3d wk). Good $10,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49) — "Girls Town" (Indie) and "Accused" (Indie). Dull $9,000. Last week, "Bucket of Blood" (AI) and "Giant Leeches" (AI), $9,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"It Started With Kiss" (M-G) (4th wk). Slowing to neat $7,000. Last week, $7,500.

United Artists (UA) (1,667; $1.25-$1.50)—"Big Fisherman" (BV) (3d wk). Oke $8,000. Last week, $8,100.

Music Hall (Cinerama, Inc.) (1,208; $1.49-$2.65)—"South Seas Adventure" (Cinerama) (58th wk). Sturdy $12,500. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"The Lovers" (Indie), (2d wk). First week ended Monday (9) was sock $14,000.

'PILLOW,' 'ANGRY' TOP HOLDOVERS

Boston, Nov. 10.

Newspaper strike called Thursday night (5) hurt first-run weekend takes at the b.o., and hard hit first-runs turned to radio and tele to advertise. With only one newspaper publishing in Boston, the Christian Science Monitor, film offerings were largely in a blackout. Deluxers are turning to other media in full force.

"Mouse That Roared" is sole new entry, opening slick at the Exeter. "Samson and Delilah," on reissue, is good at the Paramount. Holdovers predominate with "Last Angry Man" big at the Kenmore in second round. "They Came to Cordura" looms good in second at the Orpheum. "Hound Dog Man" is holding neat at the Pilgrim in second.

"Pillow Talk" leads the holdovers with a whopping take in third round at the Metropolitan. "FBI Story" is stout at the Memorial in fifth week.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30)—"Porgy and Bess" (Col) (14th wk). Okay at $9,000. Last week, Ditto.

Beacon Hill (Sack) (678; $1-$1.50)—"Sapphire" (U) (5th wk-final). Oke $3,000. Last week, $4,000.

Exeter (Indie) (1,376; 75-$1.25)—"Mouse That Roared" (Col). Opened Saturday (7). Last week, "Power Among Men" (Indie) (3d wk), oke $3,500.

Gary (Sack) (1,240; $1.25-$2.20)—"Big Fisherman" (BV) (5th wk). Okay $8,000. Last week, $9,000.

Kenmore (Indie) (700; 90-$1.25)—"Last Angry Man" (Col) (2d wk). Socko $13,500. Last week, $15,000.

Memorial (RKO) (3,000; 60-$1.10)—"FBI Story" (WB) (5th wk). Neat $10,000. Last week, $12,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Pillow Talk" (U) (3d wk). Torrid $20,000. Last week, $25,000.

Paramount (NET) (1,700; 70-$1.10)—"Samson and Delilah" (Par) (reissue). Good $15,000. Last week, "Bucket of Blood" (AI) and "Giant Leeches" (AI), $9,500.

Pilgrim (ATC) (1,000; 60-$1.10)—"Hound Dog Man" (20th) and "Panic in Streets" (Indie) (2d wk). First week ended Monday (9) was solid $9,000.

Saxon (Sack) (1,000; $1.25-$1.50)—"Career" (Par) (5th wk). Good $8,500. Last week, $9,500.

Trans-Lux (T-L) (730; 75-$1.25)—"Call Girls" (Indie) and "Unmarried Mothers" (Indie). Big $4,500. Last week, "Mating Urge" (Indie) and "Young and Damned" (Indie), $3,500.

Orpheum (Loew) (2,900; 90-$1.50)—"They Came To Cordura" (Col) (2d wk). Good $14,000 in 6 days. Last week, $18,000.

'ANGRY' LOUD $10,500, D.C.; 'BEST' NICE 17G

Washington, Nov. 10.

"Last Angry Man" at Playhouse and "Best of Everything" at Capitol loom as boff entries this stanza. With holdover trade brisk, mainstem continues in generally fine fettle. "Pillow Talk" is rated excellent in third Ontario week. "FBI Story" at two houses is also standout.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "FBI Story" (WB) (3d wk). Fancy $11,000. Last week, $13,000.

Capitol (Loew) (3,426; 90-$1.25)—"Best of Everything" (20th). Nice $17,000. Last week, "Five Gates to Hell" (20th), $12,000.

Keith's (RKO) (1,850; 90-$1.25)—"Samson and Delilah" (Par) (re-

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however as indicated, include the U. S. amusement tax.

B'way Mildish; 'Wreck' Light $46,000, 'Sapphire' Bright 18½G, 'Place' Okay 120G, 3d, 'Pillow' Pleasant 32G, 5th

With only a few new entries to help bolster the wavering box-office, business generally at Broadway deluxers shapes mildish this round. Rain on several days, especially the important Saturday, hurt, most first-runs somewhat but not to any great extent. Veteran's Day today (Wed.), with school out, is expected to help many locations especially when the week carries through Wednesday.

Main new picture on Broadway, "Wreck of Mary Deare" plus stageshow, looks likely to do only a mild $46,000 at the Roxy on initial week. Another major pic, "Sapphire," at the arty Sutton, landed a great $18,500 opening round.

Third week of "Summer Place" and stageshow looks to be just okay at $120,000 at the Music Hall. "The Miracle" and new stageshow moves in tomorrow (Thurs.). Ace straightfilm holdover still is "Pillow Talk," with a big $24,000 at the Palace and a sturdy $8,000 at the arty Murray Hill.

"Last Angry Man" is heading for a smash $23,000 or close in third round at the Forum and big $14,500 at the arty Trans-Lux 52d Street. "They Came To Cordura" is heading for fancy $27,000 in current (3d) session at the Criterion.

"Career" looks like an okay $16,000 or near in fifth session at the State. "Best of Everything" shapes to land an okay $15,000 in fifth week at the Paramount. This stays through Nov. 16, with house closing on Nov. 17 to prep for benefit preem of "Beloved Infidel" that night. "Career" is set to finish its run at the State on Sunday (15), with press previews of "Ben-Hur" to follow on Nov. 16 and 17. Preem of "Ben-Hur" is on Nov. 18.

"Odds Against Tomorrow" is sagging to a thin $7,000 in final six days of fourth round at the Victoria. "Happy Anniversary" is opening today (Wed.) there, day-dating with the arty Plaza.

"Porgy and Bess" wound its 19th week at the Warner with a fine $18,000, now being in its 20th session. "Big Fisherman" shapes moderate $10,000 for 14th stanza at the Rivoli.

Estimates for This Week

Criterion (Moss) (1,671; 90-$2.40)—"Came to Cordura" (Col) (3d wk). This round winding up today (Wed.) looks like great $27,000. Second was $32,000. Holds again.

Palace (RKO) (1,642; 90-$2)—"Pillow Talk" (U) (6th wk). Fifth session ended last night (Tues.)

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'Fisherman' Lush 8G, Seattle; 'Pillow' 7G, 4

Seattle, Nov. 10.

"Pillow Talk" continues a bright spot currently though in fourth stanza at the Music Hall. Some new fare shapes rather promising, with "Big Fisherman" rated great at the Blue Mouse and "Hound Dog Man" good at Coliseum. "Sign of Gladiator" also is passable at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50) — "Big Fisherman" (BV). Great $8,000. Last week, "FBI Story" (WB) (4th wk), $3,300.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50) — "Hound Dog Man" (20th) and "Son of Robin Hood" (20th). Good $7,000 or close. Last week, "Jayhawkers" (Par) and "Arson for Hire" (AA), $4,700.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Sign of Gladiator" (AI) and "Hell's Crossroads" (AI). Okay $8,000. Last week, "Odds Against Tomorrow" (UA) and "Mustang" (UA), $5,800.

Music Box (Hamrick) (850; 90-$1.50)—"Scapegoat" (M-G) (2d wk). Mild $3,500. Last week, $4,300.

Music Hall (Hamrick) (2,200; 90-$1.50)—"Pillow Talk" (U) (4th wk). Superb $7,000. Last week, $6,300.

Paramount (Fox-Evergreen) (3,107; 90-$1.50) — "Woman Like Satan" (WB) and "Missile from Hell" (NTA). Slow $5,000. Last week, "But Not For Me" (Par) and "That Hypnotist" (M-G) (3d wk), $3,200.

'Pillow' Boff 15G, Pitt.; 'Cordura' 9G

Pittsburgh, Nov. 10.

"Pillow Talk," in fourth stanza, is still the No. 1 film here as the city prepares to pull out of the steel strike doldrums. New entry, "Odds Against Tomorrow," is getting barely okay action at the Penn. Strong holdover is "They Came to Cordura." "Big Fisherman" at the Warner is modest in fifth. "30" at the Stanley shapes dull.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Pillow Talk" (U) (4th wk). Socko $15,000. Last week, $11,600.

Harris (Harris) (2,100; $1-$1.50) — "Came to Cordura" (Col) (2d wk). Hefty $9,000. Last week, $10,000.

Penn (UATC) (3,300; $1-$1.50)—"Odds Against Tomorrow" (UA). Okay $12,000. Last week, "Not For Me" (Par), $11,400.

Squirrel Hill (SW) (834; $1.25)—"Jolson Story" and "Jolson Sings Again" (Col) (reissues) (2d wk-5 days). Surprising $1,200. Comes out Wednesday for "Back to Wall" (Lopert). Last week, $2,100.

Stanley (SW) (3,700; 85-$1.50)—"30" (WB). Dull $6,000. Last week, "Samson and Delilah" (Par) (reissue), $11,500.

Warner (SW) (1,535; $1.25-$2.50)—"Big Fisherman" (BV) (5th wk). Still heavy at $8,500. Last week, $7,500.

'Career' Sturdy $15,000, Buff; 'Pillow' 7½G, 5th

Buffalo, Nov. 10.

Despite some new product, biz is very uneven currently. "House of Seven Hawks" shapes fair at the Buffalo while "Career" looms solid at Paramount. "Pillow Talk" still is stout in fifth round at Lafayette. "Big Fisherman" is rated not so good in fourth and final week at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"House of Seven Hawks" (M-G) and "Tarzan Ape Man" (M-G). Fair $10,000. Last week, "Odds Against Tomorrow" (UA) and "Pier 5 Havana" (UA) (9 days), ditto.

Center (AB-PT) (3,000; 70-$1)—"Best of Everything" (20th) (2d

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'Cordura' Good $10,000, L'ville; 'Pillow' Sock 9G, 2d, 'Fisherman' 6½G, 4

Louisville, Nov. 10.

"They Came to Cordura," only new film downtown this round, looks good at the United Artists. "Big Fisherman" in fourth stanza at the Brown on hard-ticket policy, continues nicely. "Pillow Talk" in second week at the Kentucky is standout holdover, being sock in second week. "FBI Story" is pulling strongly at Mary Anderson in fourth session. "Hound Dog Man" at Rialto, looks dull in final four days of second round.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.50-$2)—"Big Fisherman" (BV) (4th wk). Nice $6,500 after third week's $7,000.

Kentucky (Switow) (900; 75-$1.25)—"Pillow Talk" (U) (2d wk). Word-of-mouth helping to big $9,000 or near after first week's $10,000.

Mary Anderson (People's) (1,000; 75-$1)—"FBI Story" (WB) (4th wk). Neat $3,500 after third week's $5,000.

Rialto (Fourth Ave) (3,000; 60-90)—"Hound Dog Man" (20th) and "Sad Horse" (20th). Pulling teenage trade but only a dull $3,500 looms for final four days. First week, $8,500.

United Artists (UA) (3,000; 60-$1) "Came to Cordura" (Col). Sole new pic downtown, good $10,000. Last week, "Libel" (M-G), $4,500.

'Pillow' Paces Cincy, Giant $13,000; 'Samson' Tall 10G, 'Not for Me' 9G

Cincinnati, Nov. 10.

First-run biz is climbing currently. "Pillow Talk" with hometown Doris Day is top comer, looming wow at Keith's and nearly as big at Shor's Twin Drive-In, where day-dating. Reissued "Samson and Delilah" and "Ulysses" combo stamps tall at Palace.

"But Not For Me" looms fair at flagship Albee. Outlook at Grand is okay on second week of "3 Murderesses" and "Subway in Sky."

"Windjammer" sails on as front runner, being great in 6th stanza at Capitol. "Porgy and Bess" rates all right on sixth week at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"But Not For Me" (Par). Fair $8,500. Last week, "FBI Story" (WB) (3d wk), $8,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Windjammer" (NT) (6th wk). Great $19,000, cushioned by two extra showings. Last week, $17,500.

Grand (RKO) (1,400; 90-$1.25)—"3 Murderesses" (NTA) and "Subway in Sky" (U) (2d wk). Okay $5,500. Last week, $8,500.

Keith's (Shor) (1,500; 90-$1.25)—"Pillow Talk" (U). Wow $13,000. Stays on Day-dating at Shor's Twin Drive-In. Last week, "Came to Cordura" (Col) (2d wk), $5,000.

Palace (RKO) (2,600; 90-$1.25)—"Samson and Delilah" (Par) and "Ulysses" (Par) (reissues). Tall $10,000 or over. Stays for second. Last week, "Libel" (M-G), $6,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Porgy and Bess" (Col) (6th wk). All right $7,000 as class trade potential wanes. Last week, $8,000.

LOS ANGELES

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Tin Roof" (M-G) (reissues) 2d wk). Dreary $900 in 4 days. Last week, $1,000.

Los Angeles (FWC) (2,017; 90-$1.50) — "Tamango" (DCA) and "Orders to Kill" (DCA) (3d wk). Mild $4,500. Last week, $6,700.

Pix (Prin) (765; 90-$1.50)—"Anatomy of Murder" (Col) (3d wk) and "Yellowstone Kelly" (WB) (repeat). Handy $3,400.

El Rey (FWC) (861; 90-$1.50)—"It Started With Kiss" (M-G) and "Scapegoat" (M-G) (3d wk). Shaky $3,800 in 6 days.

Egyptian (UATC) (1,392; $1.25-$2—"Pillow Talk" (U) (4th wk). great $10,500. Last week, $11,800.

Chinese (FWC) (1,408; $2-$2.40)—"Best of Everything" (20th) (5th wk). Firm $9,000 or near. Last week, $8,300.

Warner Beverly (SW) (1,612; $2-$2.40) — "They Came to Cordura" (Col) (5th wk). Soft $5,700 in 5 days. Last week, $6,000.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"FBI Story" (WB) (7th wk). Robust $4,500 in 4 days. Last week, $9,400.

Vogue (FWC) (810; $1.25-$2)—"Big Fisherman" (BV) (13th wk). Hefty $5,000. Last week, $5,600.

Carthay (FWC) (1,138; $1.75-$3.50) — "Porgy and Bess" (Col) (17th wk). Mild $13,000. Last week, $12,500.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Cont) (26th wk). Stout $4,700 in 6 days. Last week $4,700.

Warner Hollywood (Cinerama Inc) (1,289; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 59th week Sunday (8) after big $12,000 last week.

CHICAGO

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(16th wk). Good $15,500. Last week, $14,500.

Monroe (Jovan) (1,000; 65-90)—"When Hell Broke Loose" (Par) and "Young Captives" (Par). Oke $5,000. Last week, sub-runs.

Oriental (Indie) (3,400; 90-$1.80)—"No Way Out" (20th) (reissue) (2d wk). Fair $12,000. Last week, $23,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"—30—" (WB) (2d wk). Poor $9,500. Last week, $16,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Best of Everything" (20th) (2d wk). Hep $20,00. Last week, $32,000.

Surf (H&E Balaban) (685; $1.50)—"Back to Wall" (Ellis) (3d wk). Oke $3,200. Last week, $3,800.

United Artists (B&K) (1,700; 90-$1.80)—"Pillow Talk" (U) (4th wk). Smooth $26,000. Last week, $28,000.

Woods (Essaness) (1,200; 90-$1.50)—"Odds Against Tomorrow" (UA) (4th wk). Fair $10,000. Last week, $16,000.

World (Teitel) (606; 90-$1.50—"Wild Strawberries" (Janus) (5th wk). Stout $4,000. Last week, $4,400.

WASHINGTON

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issue) (2d wk). Trim $8,000. Last week, $12,000.

MacArthur (K-B) (900; $1.10)—"Mouse That Roared" (Col) (3d wk). Rapid $8,500. Last week, $9,500.

Ontario (K-B) (1,240; 90-$1.49)—"Pillow Talk" (U) (4th wk). Dandy $8,500. Last week, $9,800.

Palace (Loew) (2,390; 90-$1.25)—"Career" (Par) (3d wk). Nice $8,000. Last week, $9,800.

Playhouse (T-L) (458; $1-$1.80)—"Last Angry Man" (Col). Boff $10,500. Last week, "Scapegoat" (M-G) (9th wk), $2,500.

Plaza (T-L) (276; 70-$1.49)—"Lovers" (Indie) (6th wk). Oke $4,000. Last week, $4,500.

Town (King) (600; 65-$1.25)—"Bend of River" (U) and "World in Arms" (U) (reissues). Mild $2,500. Last week, "Female and Flesh" (Indie) (2d wk), $3,500.

Trans-Lux (T-L) (600; 90-$1.49)—"Came to Cordura" (Col) (3d wk). Tall $8,500. Last week, $9,500.

Uptown (SW) (1,000; $1.25-$3)—"Porgy and Bess" (Col) (4th wk). Nice $9,000. Last week, $8,500.

Warner (SW-Cinerama) (1,308; $1.25-$2.50) — "Big Fisherman" (BV) (4th wk). Good $8,500. Last week, $9,800.

BROADWAY

(Continued from page 9)

was big $24,000 or close. Fourth week, $23,500. Harry Belafonte stageshow resumes stage policy here Dec. 15, with $7.50 top on Fridays and Saturdays.

Forum (Moss) (313; 90-$1.80)—"Last Angry Man" (Col) (3d wk). This stanza finishing up tomorrow (Thurs.) is heading for smash $23,000 or close. Second was $24,000. Stays, natch!

Paramount (AB-PT) (3,665; $1-$2)—"Best of Everything" (20th) (5th wk). This round ending tomorrow (Thurs.) looks to dip to okay $15,030. Fourth was $18,400. Stays four days of a sixth in order to open "Beloved Infidel" (20th) on Nov. 17.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Summer Place" (WB) plus stageshow (3d-final wk). Current stanza ending today (Wed.) is heading for okay $120,000. Second was $126,000. "Miracle" (WB) with new stageshow opens tomorrow (Thurs.). The Christmas picture, "Operation Petticoat" (U), plus annual Xmas stageshow and pageant likely will come in early in December.

Rivoli (CAT) (1,545; $1.25-$3.50)—"Big Fisherman" (BV) (15th wk). The 14th stanza ended last night (Tues.) slipped to moderate $10,000. The 13th week, $11,000, with a boost from Election Day. Party groups have been helping in last few weeks here.

Roxy (Indie) (5,705; 90-$2.50)—"Wreck of Mary Deare" (M-G) with new stageshow. Initial week looks only mild $46,000. Holding. In ahead, "Libel" (M-G) and stageshow (2d wk), $25,000.

State (Loew) (1,900; 90-$2) — "Career" (Par) (5th wk). Current session ending today (Wed). looks like okay $16,000 or near. The fourth week, $18,000, below hopes. Closes Sunday (15) to prep for "Ben-Hur" (M-G) and also to give two days of previews. Pic opens to public Nov. 18.

Victoria (City Inv.) (1,003; 50-$2)—"Happy Anniversary" (UA). Opens today (Wed.). In ahead, "Odds Against Tomorrow" (UA) (4 h wk-6 days), dipped to dull $7,000 or less. Third full week, $10,000.

Warner (SW) (1,416; $1.50-$3.75)—"Porgy and Bess" (Col) (20th wk). The 19th session finished Saturday (7) was nice $18,000. The 18th week, $19,500.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Carry On Sergeant" (Indie) (3d-final wk). Second round ended Monday (9) was slow $3,800. First $4,700. "Room At Top" (Cont) opens next Monday (16), on direct moveover from Fine Arts.

Fine Arts (Davis) (468; 90-$1.80)—"Room At Top" (Cont) (33d-final wk). The 32d round ended Sunday (8) was good $6,200. The 31st week, $5,500.

Beekman (R&B) (590; $1.20-$1.75)—"Wild Strawberries (Janus) (21st wk). The 20th stanza completed Sunday (8) was okay $6,300. The 19th week, $6,100. "The Cousins" (Films Around World) opens Nov. 23.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Magician" (Janus) (11th wk). This round winding up today (Wed.) is heading for fine $5,200. The 10th week, $5,700.

Normandie (T-L) (592; $1.25-$1.80)—"Third Man on Mountain" (BV). Opens today (Wed.). Last week, "Best of Everything" (20th) (5th wk-5 days), dipped to modest $3,500. Fourth full week, $5,800.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Brink of Life" (Ajay). Opened strongly Saturday (7), with weather no help. In ahead, "Anatomy of Love" (Kass) (6th wk-5 days), mild $2,800. Previous full week, $3,900.

Guild (Guild) (450; $1-$1.75)—"Mouse That Roared" (Col) (3d wk). Second week ended Sunday (8) was nice $12,000. First week, $14,000.

Murray Hill (R&B) (565; 95-$1.80)—"Pillow Talk" (U) (6th wk). Fifth week finished last night (Tues.) was sturdy $8,000 or close. Fourth, $9,500.

Paris (Pathe Cinema) (568; 90-$1.80)—"The Lovers" (Indie) (3d wk). Second frame concluded Sunday (8) was great $19,000. The first week, $20,100, one of biggest opening weeks ever at house.

Plaza (Lopert) (525; $1.50-$2)—"Happy Anniversary" (UA). Opens today (Wed.), day-dating with the Victoria. Last week, "Aren't We Wonderful" (Indie) (4th wk-6 days), thin $3,800 or near after $5,000 for third full week.

Sutton (R&B) (561; 95-$1.80)—"Sapphire" (U) (2d wk). First stanza ended Sunday (8) was great $18,500. In ahead, "Gigi" (M-G) (52d wk), $6,600 for record longrun at house.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Last Angry Man" (Col) (3d wk). This week finishing tomorrow (Thurs.) looks like smash $14,500. Second week, $16,200.

World (Perfecto) (390; 90-$1.80) — "That Naughty Girl" (Films Around World) (2d wk). Initial round ended last night (Tues.) looks like okay $4,500 or near. In ahead, "Isle of Levant" (FAW) 17th wk-6 days), $2,900, for an amazing longrun at this bandbox theatre.

BUFFALO

(Continued from page 9)

wk). Okay $10,000 or less. Last week, $13,000.

Century (UATC) (1,410; $1-$2.50)—"Big Fisherman" (BV) (4th-final wk). NSH $9,000 or under. Last week, $8,000.

Lafayette (Basil (3,000; 60-$1)—"Pillow Talk" (U) (5th wk). Neat $7,500. Last week, $8,000.

Paramount (AB-PT) (3,000; 70-$1)—"Career" (Par) and "The Jayhawkers" (Indie). Solid $15,000 or less. Last week, "30" (WB) and "Smiley Gets Gun" (20th), $6,500.

Teck (Loew) (1,200; 70-$1.25)—"Scapegoat" (M-G) (2d wk). Soggy $3,000. Last week, $4,000.

Cinema (Martina) (450; 70-$1)—"Look Back In Anger" (WB). Soft $1,200. Last week, "Man Who Understood Women" (20th) (3d wk-5 days), $1,000.

ST. LOUIS

(Continued from page 8)

lie's Punctured Romance" (Indie) (reissues). Fair $3,000. Last week, "Room at Top" (Cont) (2d wk), $2,000.

St. Louis (Arthur) (3,800; 60-90)—"Hound Dog Man" (20th) and "Blood and Steel" (20th). Modest $12,000 or under. Last week, "FBI Story" (WB) (3d wk), $12,000.

Shady Oak (Arthur) (760; 60-90)—"Grand Illusion" (Cont) (reissue). Stout $2,600. Last week, "Doctor's Dilemma" (Indie), $3,000.

'Conqueror' in Cinerama

Hollywood, Nov. 10.

Cinerama's first straight-story feature will be "William, the Conqueror," next in the three-strip process and turned out by company itself as first production operation under the new Cinerama Inc., setup. CI now owns and operates all facets of widescreen process, following purchase of all interests previously held by Cinerama Productions and Stanley Warner.

British producer Sydney Box originally was to have made pic based on the Frenchman who invaded and conquered England in 1027. Due to failing health Box was forced into retirement. CI subsequently took over project, and will shortly turn over property to an assigned producer.

Prod. Award Nominees

Hollywood, Nov. 10.

Third - quarter nominees for Screen Producers Guild Award for best-produced pic of 1959 are "Anatomy of a Murder" (Columbia), "North by Northwest" (Metro), "The FBI Story" (Warner Bros.) and "Porgy and Bess" (Col).

Award will be made Jan. 24 at SPG Milestone Dinner.

Inside Stuff—Pictures

The Roman Catholic National Legion of Decency seemed to stub its toe against the suicide angle in Stanley Kramer's "On The Beach" last week, but then managed to qualify its own objections with the observation that "nuclear warfare is race suicide."

Rating "Beach" as A-III (Morally Unobjectionable for Adults), the Legion said: "This film tells a hypothetical story of the destruction of the human race as a result of nuclear warfare. There are certain moral issues in the development of this story which superficially seem to involve a condonation of race suicide.

"These dramatic elements, however, are intended to be a challenging symbol to argue the central theme of the film, namely, that nuclear warfare is race suicide." In the picture, when it becomes obvious that the city of Melbourne, Australia, will die due to radiation fallout, the Government hands suicide pills to the population so as to spare people the final suffering.

How does a person become a film producer? Walter Shenson, for one, segued from publicity to production. He was unit publicist for Columbia, working on such pictures as "Caine Mutiny" and "From Here to Eternity."

He wrote and produced promotion shorts under Col v.p. Paul N. Lazarus Jr. And when Col went heavy on foreign locationing he was named coordinator of all European production publicity for the company. He bought the rights to the novel, "Mouse That Roared," thinking it a good thing and then became publicity supervisor for Carl Foreman, indie producer aligned with Col.

Shenson meanwhile wanted to make "Mouse" and talked Foreman into the role of sponsor—that is, having the film made under the banner of Foreman's Highroad Productions as part of Foreman's partnership association with Col and with Shenson at the helm.

Thus came into being Walter Shenson, film producer. He lives in London with his wife and two children, likes it, but figures returning to the States sometime in the future.

Jack Pegler, president of Television Zoomar, spotlights that his and Westbrook's father, Arthur Pegler, will be 97 years old Nov. 21. Latter is the oldtime newspaperman who retired some 20 years ago and since has been living in Tucson.

The elder Pegler worked for 20 years on Hearst's Chicago American, did re-write on the New York Tribune and served as editorial writer, his last job, on the New York Mirror. Earlier in his career he was a publicity writer for the old Mutual Film Co. in Chicago and subsequently N.Y.

Arthur Pegler has been partially blind for some time but still keeps up the correspondence with his family, using his old Smith Premier double keyboard typewriter.

Paramount's upcoming "Man in the Middle," a Perlberg-Seaton production, is based upon "The Counterfeit Traitor" by Alexander Klein and not upon a bestseller by "Swedish oilman Eric Erickson" as VARIETY erroneously stated in a recent Berlin dispatch. Published by Henry Holt, the Klein yarn was sold to Perlberg-Seaton through a deal agented by Irving P. Lazar. Erickson is a character in the book who worked for the Allies as a World War II espionage agent; he will be portrayed in the film by William Holden.

Select Community Sites To Test Advertising Per Marcus Outline

Organized film industry's plan to experiment with institutional advertising on the local level has been developed to the point where two trial cities, Pittsburgh and Minneapolis, have been selected. Ben Marcus, who introduced the idea in behalf of his own theatres in Wisconsin, has the job of lining up theatremen's cooperation in the two new areas.

Project calls for local film company branches and exhibs to share the costs of the promotion which focuses both on the industry generally and specific pictures at specific theatres. It's being done under the aegis of the Council of Motion Picture Organizations.

Last week a committee was named to oversee the operation by film company sales managers and ad-pub execs. Included are Marcus, Universal v.p. Henry Martin, United Artists sales chief James Velde and Columbia ad-pub head Robert Ferguson.

Lungpower Foils Stickup; Suspect Calls It a Joke

Atlanta, Nov. 10.

An Atlanta theatre cashier, who said she let out "two horrible screams," foiled a would-be box-office robber at the Rhodes Theatre Wednesday (21) night, police reported.

This incident marked the second time this same cashier, Elva Spangeberg, has resorted to lungpower or fast talk to avoid becoming a holdup victim.

Within a few minutes of the incident, police had arrested a 34-year old man as a suspect, identified as James Morrison Smith and he was held on suspicion of attempted robbery.

Suspect was nabbed by Sgt. Barnes and Detective O. L. Adams after the theatre manager, L. E. Underwood, hearing Miss Spangebburg's screams, trailed the departing man.

"Suspect admitted the incident at the theatre," the police sergeant said. "He claimed, however, that it was all a joke . . . he was just trying to frighten the woman and that he wasn't serious about taking any money from her."

See B.O. Poison In 'Adults Only' Tag

Chicago, Nov. 10.

Completing his term in the presidency of Theatre Owners of America, exhibitor George Kerasotes came out strongly against any system of classification that would place certain films in the "adults only" category "or anything else." He maintained that a classification system would "destroy our business as we know it today." He pointed to the problem of Chicago and British theatremen who are forced to operate under a classification system.

DIVIDENDS RAN AHEAD ON THREE QUARTERS

Washington, Nov. 10.

Dividends paid by film companies during the first three quarters are running more than $800,000 ahead of the same period last year, new Commerce Dept. statistics show.

Through September, they have amounted to $17,534,000, against $16,309,000 for the same time in '58.

Considering only the month of September, it was a happier story in '58, when dividends totaled $3,353,000, compared to $3,298,000 this year.

Commerce Dept. has for unknown reasons stopped releasing figures on dividends paid by individual companies.

Allied Artists and United Artists Theatre Circuit paid the same in both Septembers, and American Broadcasting-Paramount distributed approximately the same.

Filbert's TOA Demo

With interest growing in 70m pictures, exhibitors attending the Theatre Owners of America's annual convention in Chicago will get an opportunity to see a typical 70m projection installation.

John P. Filbert Co. of Los Angeles will exhibit Century's combined 70m-35m unit at the trade show which will be held in conjunction with the convention.

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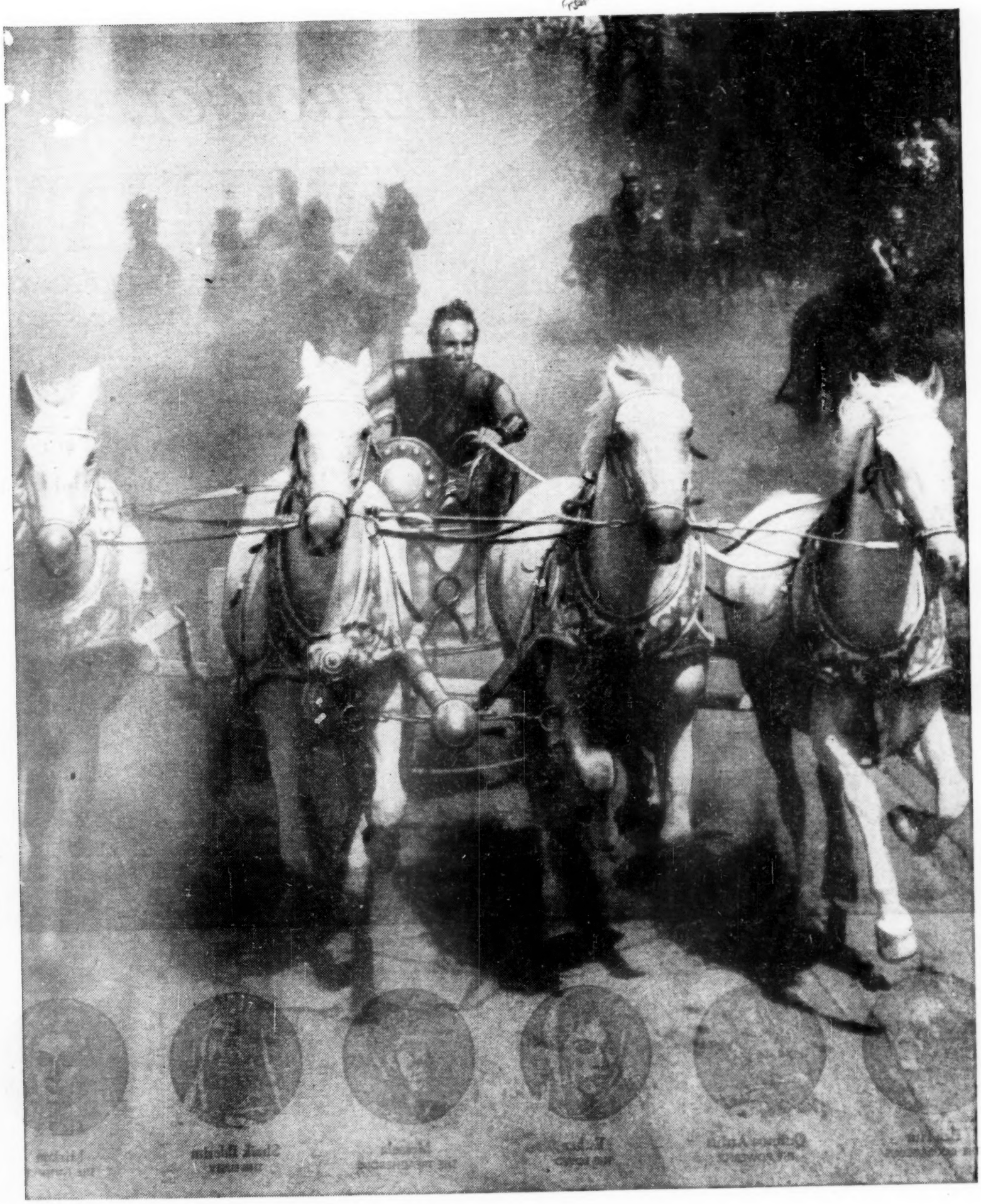

WORLD PREMIERE — THE *NEW* L

NOV. 24—EGYPTIAN, LOS ANGELES; BOYD, PHILADELPHIA • NOV. 23—SAXON, BOSTON • DEC. 17—ALOUETTE, LINCOLN, MIAMI BEACH; MICHAEL TODD, CHICAGO • DEC. 25—ROXY, ATLANTA • JAN. 19, 1960—MUSIC BOX, FEB. 11—UNITED ARTISTS, DETROIT • FEB. 19—ACADEMY, MINNEAPOLIS; COOPER, OMAHA • ALSO EARLY IN 1960— CITY; LOEW'S NEW COLUMBIA, WASHINGTON, D. C.

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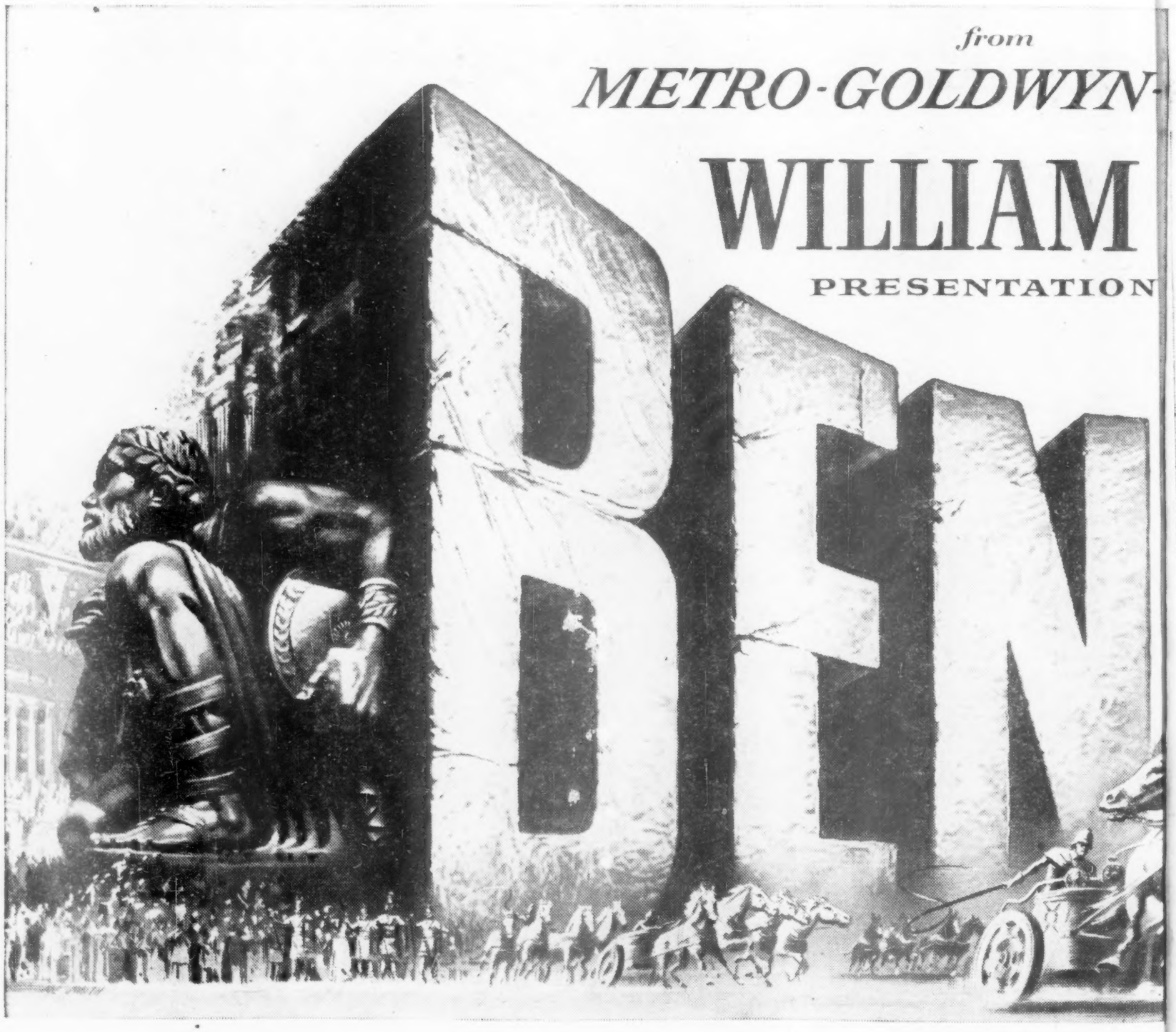


Ben-Hur
THE COURAGEOUS

Quintus Arrius
THE POWERFUL

Esther
THE LOVED

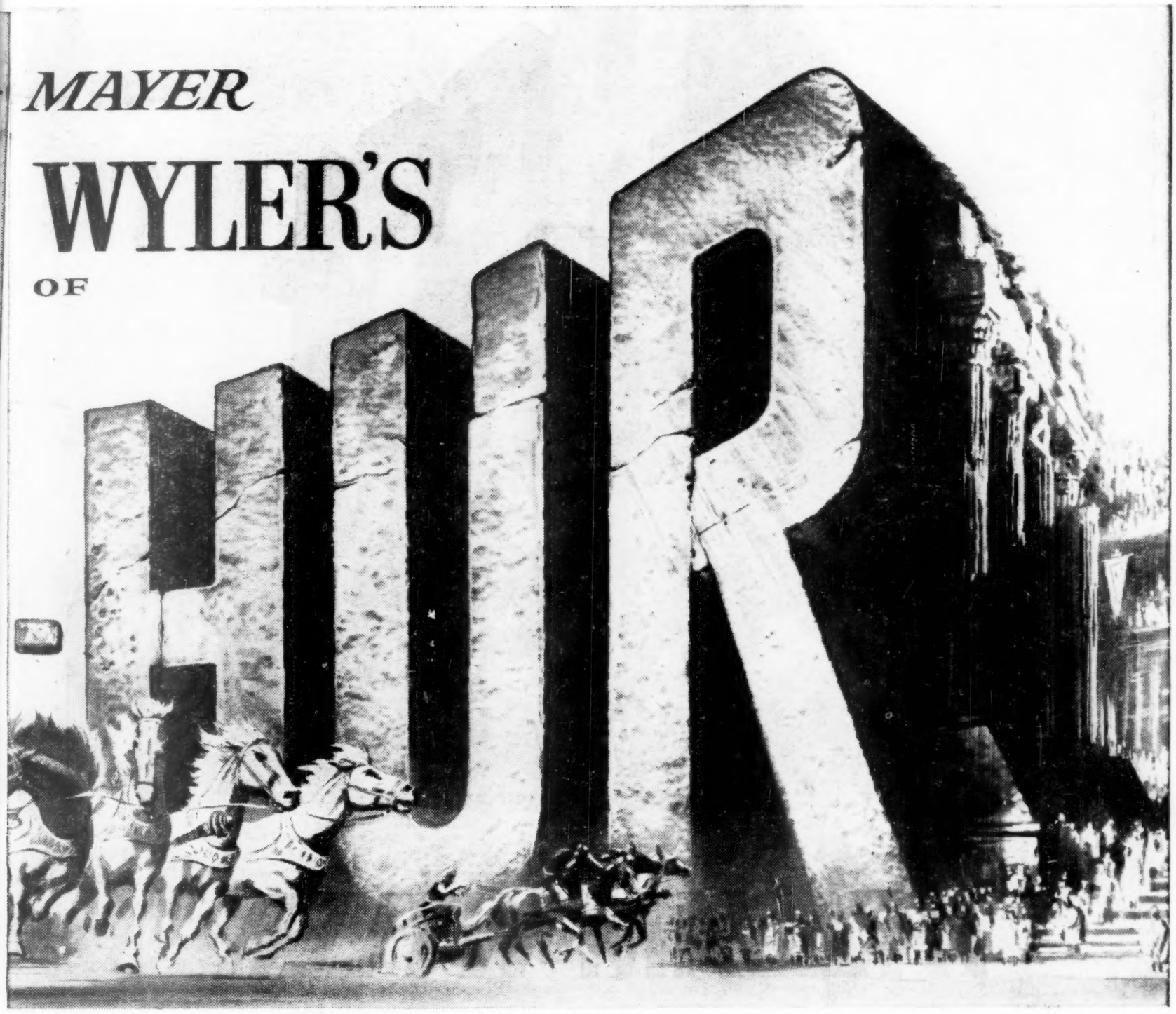
Messala
THE TREACHEROUS

Sheik Ilderim
THE LUSTY

Miriam
THE FAITHFUL

LOEW'S STATE, N.Y. — NOV. 18th

MONTREAL • DEC. 18—TOWER, DALLAS • DEC. 22—CORONET, SAN FRANCISCO • DEC. 23—UNIVERSITY, TORONTO; PORTLAND, ORE.: WARNER, PITTSBURGH • JAN. 28—LOEW'S OHIO, CLEVELAND • FEB. 3—BLUE MOUSE, SEATTLE CAPRI, KANSAS CITY; CAPITOL, CINCINNATI; CAPITOL, VANCOUVER; LYRIC, INDIANAPOLIS; CENTER, SALT LAKE • EUROPEAN PREMIERE DEC. 16—EMPIRE, LONDON



Simonides
THE LOYAL

Tirzah
THE OUTCAST

Balthasar
THE WISE

Pontius Pilate
THE CORRUPT

Drusus
THE AMBITIOUS

Tiberius
THE TYRANT

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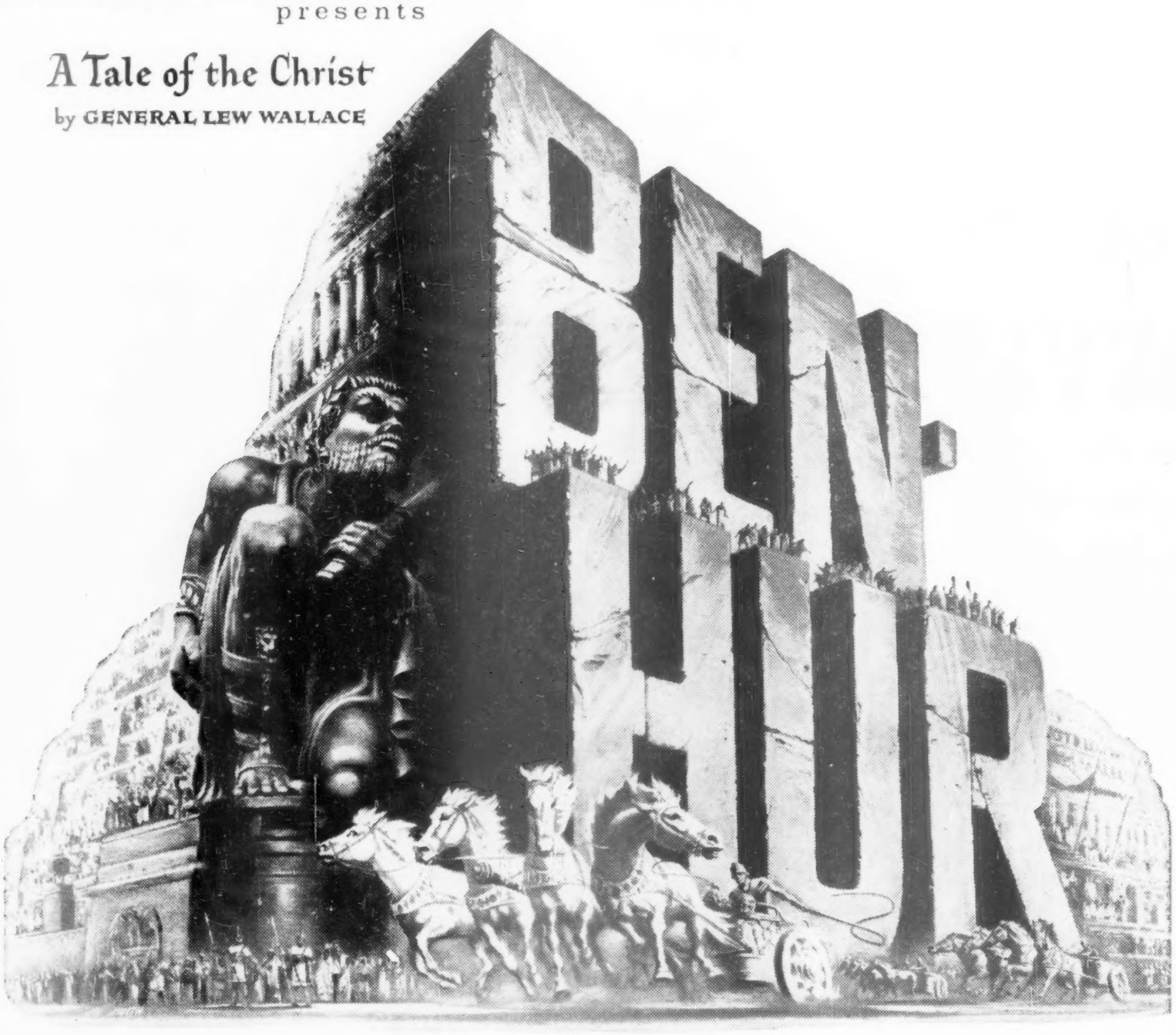

DIRECTED BY

WILLIAM WYLER

STARRING

CHARLTON HESTON · JACK HAWKINS
HAYA HARAREET · STEPHEN BOYD
HUGH GRIFFITH · MARTHA SCOTT WITH CATHY O'DONNELL · SAM JAFFE

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COIN-WITH-SCRIPT SPELLS DULL

Italo Leftwing Press Raps Threat To Halt Film Production on Jan. 1

Rome, Nov. 3.

Threat of total shutdown of Italian film production by Jan. 1, 1960 unless current film aid legislation is rapidly renewed and extended to 1961, recently voiced by ANICA topper Eitel Monaco, has had expected widespread local repercussions

While Minister for Tourism and Entertainment Umberto Tupini's office remained officially mum on the vital subject, the leftwing press throughout the country jumped on Monaco's move, criticizing its "blackmail" tactics and making political meat of its potential threat to workers' jobs.

Leftwing film workers union, FILS, announced that in face of the ANICA move, it will soon call a large-scale public assembly of all members at which its arguments will be voiced.

The free workers union, FULS, on the other hand generally sided with ANICA in deploring government delays in guaranteeing appropriate legislation.

It went along with its proposal for an extension of current aid laws, asking only that extension clauses include also some sort of special aid in favor of Cinecitta and Luce Studios here, currently operating in the red and each maintaining a sizable roster of workers.

Seriousness of the current Italian film industry plight because of the total lack of aid legislation is reflected by the announcement that a local production outfit has conditioned the start of two upcoming prestige items to approval of aid law extension.

Euro International Films revealed that two co-productions for which it had just signed with Paul Graetz's Transcontinental Film of Paris would not be made —or would be made, at Graetz's discretion, in France. Pix are the film version of Arthur Miller's "A View from the Bridge," with a budget of over $1,500,000, and "Roman Intermezzo," from four stories by Alberto Moravia, slated for a June start. Other is due to start in February.

Hot Intramural Fight Over Italo Choice For Foreign Language Oscar

Rome, Nov. 3.

A heated intramural battle is currently raging in Italian film industry ranks over the selection of the Italian candidate for the foreign language Oscar. Nomination and eventual win is felt here to be a vital step towards international interest and sales at a moment when the Italian pic industry is once more concentrating on exports.

Most-mentioned candidates, said to be running neck to neck, are Dino DeLaurentiis' "The Great War," and Morris Ergas' production of Roberto Rossellini's "General della Rovere." Two pix recently split the top Venice prize, the Gold Lion of St. Mark, and both are running up big grosses on the Italian market.

Designation is made by ANICA, the Italian film industry association, with board of directors reportedly making the final decision, probably next week.

Both favored candidates have devoted partisans. Report is that "The Great War" had a slight edge this week started a press hassle in which one paper even questioned the legitimacy of an ANICA decision.

M. P. Associates Elects

Philadelphia, Nov. 10.

Motion Picture Associates of Philadelphia, film industry philanthropic group, has named its officers for 1960.

Stanley Kositsky (UA) is pres.; David Law (WB) is vicepres.; John Kane (Par) treasurer and Jerry Levy (Col), secretary.

Hepburn Present as 'Nun' Opens in 'Her' Holland

Amsterdam, Nov. 3.

Here to attend "The Nun's Story" (WB) at the City Cinema, Audrey Hepburn and husband Mel Ferrer were presented to Queen Juliana and the princesses Beatrix and Irene. Receipts of this performance went to the Assn. of Dutch Military Victims, to which Miss Hepburn in the past also has lent her name for moneyraising.

Actress, who was raised in The Netherlands and lived in Arnhem till 1944 before going to England, was present, too, when in the village of Doorn a drive was named after her: the "Audrey Hepburn laan."

The gala preem of "The Nun's Story" in Amsterdam, followed by a night gala performance of same pic in The Hague, proceeds going to the Netherlands Red Cross, is part of extensive p.a. tour in eight European cities.

U.S. Asking More Coin From France

Paris, Nov. 10.

Talks on the lapsed French-U. S. Film Accords were brought up again this week between Fred Gronich, Motion Picture Export Assn. Continental head, and Michel Fourre-Cormeray, new director of the French governmental Centre Du Cenima, who recently replaced Jacques Flaud.

One of Flaud's last moves on this score was to give each Yank major three dubbing visas so that they could go on dubbing as usual until the Accord was signed. Now the Accord is expected to be regulated between Gronich and Fourre-Cormeray by the end of this month.

Yanks are reportedly still pressing for more visas over the present 110 and remittances greater than the $3,000,000 annually, based on the sounder economic setup of France today. Whether Fourre-Cormeray will meet new Yank demands is still not clear. He was the original CDC head from 1947 to 1952, and helped institute the first Yank quota. But the changing conditions may make it timely for upped Yank licenses and takeout coin. Further talks will probably clarify the situation this week. Yank-French pic Accords ran out last July. New one will probably be retroactive to July and last for two years to July, 1961.

To Hold U.S. Pix Coin In Brit. Though Some Import Bars Removed

London, Nov. 10.

While British gold and dollar reserves are in a healthier position than for many years past, and the Chancellor of the Exchequer has introduced trade liberalization measures between the United Kingdom and the U. S., there is no immediate likelihood of free and unrestricted convertibility of motion picture earnings.

These are governed by the Anglo-U. S. film agreement which was renewed in London less than two months ago, and which remains in force until September of 1960.

Under that pact, there is basic convertibility up to $17,000,000 annually, plus special bonuses for British production and distribution of Britain's pictures in the U. S.

Mrs. Julius Gordon, wife of the prez of the Jefferson Amusement Co., and East Texas Theatres, is in the Oschner Clinic in New Orleans.

MALRAUX REWARD FOR NON-RISKS

Current French government concept for aiding the local film industry is sound in principle, but dangerous and undesirable in practice, Louis Malle, the young French director responsible for "Les Amants" (The Lovers) said in N. Y. last week.

In the past, the French rewarded quality films with monetary support after they'd been made. Now, the Malraux ministry is considering extending the financial backing on the basis of script.

"We're fighting this idea very hard," Malle said. "If it is applied, it is going to make the French film very conventional. Nobody can tell on the strength of a script what kind of a picture is going to emerge. But if some Government committee is going to try and judge films that way, the producers will be tempted to tailor their stories and themes along the lines which will find tangible Government approval through subsidy. It's a dangerous policy."

Malle saw the situation as a vicious circle. "If they give you money in advance, it implies script control. If they give it to you after the picture is completed, then it becomes a question of how to find the money to get the film done."

The French director, in the States with his producer, Napoleon Murat, felt that Jacques Flaud, the former director of the Centre National du Cinema, had done an excellent job for the French industry. "He was of great help to us producers," Malle maintained.

Herb Graf Moving To Zurich Opera

Zurich, Nov. 3.

Herbert Graf, Met stage director since 1936, is set to join the Zurich opera house, Stadttheatre, as artistic general manager for a five-year period, beginning next fall. He succeeds Karl Heinz Krahl. Latter is leaving Zurich after the current season after a three-year tenure marked by numerous controversies. German-born top exec's "progressive" stagings of some classical operas which were often severely criticized by the Swiss press and part of the public as not in keeping with the style of the works.

Particularly strong reactions were registered as regards Weber's "Freischuetz," Beethoven's "Fidelio" and Wagner's "Ring of the Nibelungs." On the other hand, first scenic performance of Arnold Schoenberg's "Moses and Aron" (recently staged at the Berlin Festival, with the premiere disturbed by organized catcalls) and a strikingly modern rendition of Stravinsky's "Odeipus Rex," among others, won critical raves.

Viennese-born Graf, has been collaborating since 1947 with NBC-Television as well as the opera department of Columbia U. He also authored a book, "Opera And Its Future In The United States."

Graf staged the "Il Trovatore" production which opened this season's Met in Manhattan. More recently he has been working the opera department at the U. of Indiana. He will arrive in Zurich next March or April. His deal was negotiated by the N.Y. concert agent, Thea Dispeker during the summer.

(Herbert Graf is staging the American premiere of Handel's "Belshazzar" at Indiana U. on Nov. 22 with Tibor Kozma on the baton. Dean Wilfred Bain is inviting Manhattan music critics to cover the opera. It's a matinee.)

Charles A. Smakwitz, Stanley Warner zone manager in Newark, elected president of the Syracuse U. Alumni Assn. of New York City.

Despite Prod. Halted by Film Aid Doubts, See 110 French Pix in '59

Paris, Nov. 10.

In spite of the production layoff when the film industry was waiting for a clarification of the Film Aid Law plus rising costs and unstable film attendance, French pix production this year looks to be as high as in previous years. This is shown in recently released Centre Du Cinema statistics for the first three quarters of 1959. Ninety French and French coproductions already have been made, and at least 110 to 120 pix will be finished this year, which is about par.

It is feared here that this might create a backlog jam because many pictures are going in for long first-runs and holding up others. Of the 90 pix so far, 47 were coproductions and 43 completely French. French coproduction pix cost $19,600,000 because of more big-scale customers. French films cost $8,380,000. For both, the French spent $18,550,000.

Among the coproductions, 24 were with Italy, predominantly French, and 11 mainly Italian, three were French-German-Italian entries, four German-French, two Spanish-French, one French-Mexican, one French-Belgium and one a French-Soviet pic.

Par Head Made Knight Of Legion of Honor

Frankfurt, Nov. 3.

Dr. Boris Jankolovics, Paramount supervisor for Germany and Belgium, has just been given the Knight of the Legion of Honor (Chevalier) by the French government.

Presentation was made by the French consul M. de Fremimville at the French consulate in Brussels. Award was made for Jankolovics' general good works and his artistic career.

Finnish Pix Prod. Again on Upswing

Helsinki, Nov. 3.

This summer has meant a definite upbeat in Finnish film production. After the drastic cut down two years ago and with the economic crisis still hovering over the country, last winter didn't promise much. But the few productions which preemed during the spring season, proved to have real b.o. values. T. J. Sarkka, topper at Suomen Filmiteollisuus (SF), biggest producing outfit, last May decided to start five or six pictures during the summer.

Although the other big companies didn't follow suit, there were three independent efforts started. There, too, was audience awareness to the fact that the Finnish feature production still had something worthwhile to offer.

Preeming the first new picture July 31 in the face of one of the hottest heat waves in years, SF scored an amazing success with a witty farce, "Stomach In, Chest Out!" Using the elements of "Charlie's Aunt" plot, this pic now has passed its third first-run week in six key cities. It hints of becoming one of the top local grossers.

Sarkka has decided to start two more pictures, one being tentavely called "Nina and Erik."

Of the other companies Fennada-Filmi will come with two productions, of which one was shot during the winter. This is "The Red Line."

Lisbon Film Season In Full Swing With Yank Pix Far in Majority

Lisbon, Nov. 3.

Officially the Lisbon film season started a couple of weeks ago and most cinemas here are playing Hollywood pix. Gala opening at the Monumental of "South Pacific" in Todd-AO, was preceded by a week of special programs for the press and film technicians. The Eden has reprised "Bridge on River Kwai" (Col), and it's in the 10th week at this house.

The Politeama has "Al Capone" in its third week. S. Luiz and Alvalade are day-dating "Black Orchids." The Tivoli is presenting "Orpheus Negro," the Cannes Fest winner of 1959.

The Imperio has "The Tranquil American" and the Saint George is showing "The Vikings" (UA). The Restelo has "Man With Golden Arm" (UA) and the Condes is reprising "10 Commandments" (Par).

Dot Eyes O'Seas Talent

Hollywood, Nov. 17.

Dot Records recent disclosure of its expansion into the foreign recording and distribution fields has cued the label to being eyeing talent abroad.

Diskery's international director James N. Bailey is currently negotiating with Japanese stars to appear on the Dot label exclusively. Similar moves are underway in England, Germany, Italy and France.

Romulus Films Reveals $8,500,000 Earnings From Foreign Mkt. in Decade

London, Nov. 10.

Romulus Films, the production company formed by John Woolf and his brother James, which has just celebrated its 10th anni, has earned more than $8,500,000 in foreign currency in the past decade. Its biggest individual grosser was "Moulin Rouge," which has earned upwards of $1,800,000 in the foreign market.

It is anticipated that the "Moulin Rouge" earnings will in due course be overtaken by "Room At Top" which was made by the associate company, Remus Films. "Top," distributed in the U. S. by Continental, is one of the top grossers of the year in Britain, and has also proved to be one of the most successful British films in foreign markets, including America and France.

In its 10 years, Romulus has invested over $18,000,000 in British production of which some $2,100,000 was borrowed from the National Film Finance Corp. which operates the government's Film Bank. All this loan money has been returned to the NFFC and the corporation has shown a substantial profit from its participation in the Romulus output.

Independent Film Distributors, formed by the Woolf brothers at the same time as they set up their production units, handles the U. K. releases of their product. In the domestic market, all the group's product has been booked to one of the major circuits, and total playing time occupied in Britain exceeds 40,000 weeks. The company has collared 20 international film awards including the best actress prize for Simone Signoret's performance in "Room at Top" at this year's Cannes Fest.

Distrib Toppers of Six Nations Eye Int'l Assn.

Rome, Nov. 3.

Distributor association toppers from six countries including Italy, Spain, France, Germany, Austria and Britain, are slated to meet here Oct. 30 to approve and lay the groundwork for a proposed International Federation of Distributor Assns.

Among other purposes, the new organization is designed to represent the release sector in the currently forming Bureau International du Cinema (BIC), on an equal basis with production and exhibition Federations already in operation.

Trade's Gruesome Period Behind, Par Readying 25 Here, 9 O'Seas; Weltner: 'Fear Psychosis Lifted'

Having (a) locked up new production-distribution deals abroad, and (b) worked out blueprints for picture-making domestically, Paramount, bolstered by the adopted theory that the film business' worst is over, is embarking on its most ambitious program in recent years. Basic reason behind the new approach, states global distribution v.p. Geaorge Weltner is: *"The fear psychosis has lifted."*

If Weltner is on the beam his reasoning indeed would reflect a new type of film industry so far as its intra-mural facets are concerned.

In large measure he believes the end has come to the era of exhibitor antitrust suits against distributors. Instead, theatremen are trying more and more to work in collaboration with the film companies—i.e., to pursue new ways and means of building the boxoffice jointly. The showmen no longer are in the mood for litigation.

Weltner adds that exhibitors are showing initiative further in their renovation approaches—specifically, their willingness to spend large sums for physical face-lifting. In this respect numerous houses around the country are following the lead of Loew's State, New York, and the Capitol with plans to provide additional comfort for their customers and by so doing eliminating unnecessary seats.

The Par story, said Weltner, goes along these lines. Company is ready to go with 34 new productions before the camera perhaps within the next 12 months. Of these 25 are to be done at the studio, with nine abroad.

Weltner, who had just returned to New York after a month's swing abroad, also emphasized that Par is open to any kind of proposed production deal with independents that shows promise of boxoffice success. Actually this was a reiteration of statements made by other Par officials in the past couple of years. They all have stressed that the studio is not numerically restricted by homeoffice policy or any other edict. They just want pictures that figure to make money.

Exact schedule concerning shooting and release is unset for the reason that the timetable could be changed on the basis of the amount of preparation each picture is deemed to require. It's for sure, however, on the basis of property names dropped, that a big program is in the offing.

The exec talked at length about "success in the '60s." He foresees a new prosperity starting next year and this will develop, he believes, "in the midst of a surface gloom and considerable pessimism in certain quarters."

Reason for his upbeat attitude: "The world production market is boiling harder than I have perceived since the advent of television." And he footnotes that he hasn't been so encouraged—what with the new exhib enthusiasm—in four years. It was four years ago that he took over as Par's global sales chief.

Dat Ole Overhead?

While global distribution v.p. George Weltner has stated that Paramount's production outlook is on the upbeat, the fact remains that this company has reason for some soul-searching. Troublesome factor is that the new schedule includes many pictures to be made away from Hollywood. This means, obviously, a definite threat to meeting studio overhead.

New lineup includes pictures forthcoming from distant places, such as "World of Suzie Wong," Hong Kong and London; "Counterfeit Traitor," Germany, Denmark and Norway; "Blood and Roses," France and Italy, and "No Bail for the Judge," principally in England. There are others.

Group of '[illegible] execs will be at the studio this upcoming weekend for top-level talks and there's no doubt that the matter of studio production will be uppermost on the agenda. Those heading west from the homeoffice include president Barney Balaban, Weltner, v.p. Paul Raibourn, ad-pub chief Jerry Pickman and eastern production chief Russell Holman.

'GREAT WAR' GARNERS 12G FOR RED CROSS

Turin, Nov. 3.

Gala opening here of Dino DeLaurentiis' "The Great War" garnered some $12,000 for the Italian Red Cross. Preem of the Venice prizewinner was presided over by Donna Carla Gronchi, wife of Italian president and head of the Red Cross, and attended by film stars Silvana Mangano, Alberto Sordi and Vittorio Gassmann as well as other film personalities. The De Laurentiis organization also planed and trained in press and crix from all over Italy for event.

Revealed that the producer has ordered copies of Venice Fest's Gold Lion, valued at $2,000 each for seven collaborators sharing in the production's success, which he feels is the result of teamwork. Recipients of solid gold replicas are Miss Mangano, Sordi, Gassmann, director Mario Monicelli, and scripters Vincenzoni, Age and Scarpelli.

See Italo Films Making Gains in 1959-60 B.O. Year; 'Hot,' 'Bravo' Hits

Rome, Nov. 3.

On the basis of early season first-run figures the 1959-60 cinema boxoffice season looks headed decidedly up. And for the first time in years, the Italo-made pic has made substantial gains.

While official figures are still not in, an unofficial census of the initial-run situation in this country finds "Rio Bravo" (WB) in the lead, with "Some Like It Hot" (UA-DEAR) coming up fast and likely to pass it soon. Warners has another hot contender in the Italo-made "Il Moralista" (Avers) while Euro's "Cote d'Azur" was likewise headed for the top figures until the local censor temporarily stopped its runs while further cuts were made.

"Vacanze d'Inverno" (DeLaurentiis), another Italo-made, is right up there with other winners. "General della Rivere" (Cineriz), Rossellini's Venice prizewinner, is likewise doing well on opening runs in this country. Among other Yank top-runners for the season, not necessarily in order, are: "This Earth Is Mine" (U), "Houseboat" (Par), "Nun's Story" (WB), "Al Capone" (AA-LUX), "Imitation of Life" (U) and "Pork Chop Hill" (20th).

Rome first-run figures, generally indicative of national trends, show "Like It Hot" impressively in the lead with a big $3,300 daily average for over two weeks at one house. "This Earth" looks good with over $2,500 per day during its first week.

Shepperton Studios In Yr. Climbs to Capacity

London, Nov. 3.

Exactly one year after inaugurating its extension plans, Shepperton Studios has the "House Full" boards on display. All the stages are busy on feature films, vidpix and tv commercials.

Among the features in production are "The Entertainer," starring Laurence Olivier; "Nothing Barred," "City of Dead," "Expresso Bongo" and "Our Man in Havana." The Stanley Donen unit, now on location on the Island of Rhodes, with "Surprise Package," is due to move into Shepperton in the next fo.tnight.

In its extended form, the Shepperton Studios comprise 11 stages with 36 cutting rooms, four preview theatres and a 60-acre exterior lot.

HURRICANE HITS BIG CINEMAS IN COLIMA

Mexico City, Nov. 10.

The devastating hurricane which hit the state of Colima at beginning of this month has caused considerable damage to cinemas there. Chain exhibitors here have received word of heavy losses. At least five pix houses in the ozone have been so hard hit that they may have to be torn down. The Gold Chain's houses—the Juarez Theatre in Manzanillo and the Mutualista Theatres in Autlan and Victoria—have walls collapsed and other serious weakening of structures. Two houses of the Luis R. Montes circuit, in Manzanillo and Armeria appearently have been so heavily damaged that they may be shuttered.

Claim First European Playdate for 'Ben-Hur'

Munich, Nov. 3.

Bavaria's minister of economy Dr. Otto Schedl gave a reception for Metro and the local and international press on occasion of signaturing the first European deal for the release of "Ben-Hur" (M-G). It will have its German first night in Munich's Royal Theatre late in 1960.

Metro's general manager in Germany, Eric Steinberg; BPEA's representative Leo Hochstetter; Bavaria's secretary of Finances, Dr. Franz Lippert, Rudolf Englberth, owner of Royal Theatre, German producers and exhibitors and foreign correspondents were present when cameras registered the "historical moment" of Steinberg's and Englberth's signatures.

L'AFFAIRE SORGE STILL ON

Two Films May Be Made About Notorious Russo Spy

Paris, Nov. 3.

L'Affaire Sorge is still going on here and it looks like two pix will be made about the Russsian spy who operated right out of the German Embassy in Japan during the last World War. Terra and Cite Films have announced they will start their version next month, with exteriors in West Germany. Raoul Levy has stated he will start his in early 1960 as an American film in English for Columbia.

The Terra-Cite pic will be called "Qui Est Vous M. Sorge?" (Who Are You Mr. Sorge?). It will be directed by Yves Ciampi as a FrenchJapanese coproduction with Shochiku. It will star the Japanese femme star Kishi Keiko and an unknown, to play Sorge.

They claim that the script was registered here last May 5, and a contract was signed with Hans-Otto Meisssner in June to give all the material he has on Sorge, since he worked with him. Distrib agreements have already been signed with Switzerland, Israel, North Africa, Belgium and with the Cinedis Co. for France. Shooting sked entails work in France in February next year and in Japan in March.

Levy says he agreed to make a pic on Sorge under his Columbia production agreement in December of 1958. In July this year he got permission to shoot some scenes in Russia. The name of the director will not be divulged until agreements are signed to shoot in Hamburg, London Tokyo and San Francisco.

Film will deal with the setting up of the German Secret Service and Sorge's work in handing over secrets to the Russians from within. The German actor Hannes Messemer was contacted back in December 1958 to play the role and is due here this week to discuss it with Levy.

John Cromwell

Continued from page 3

kvist in AgaScope, a Swedish wide screen development.

During his three months in Sweden, Cromwell found the standard of Swedish acting unusually high. He says they are "extremely well disciplined." Furthermore, he was impressed by the Swedish legitimate, where actors and actresses play eight different parts during a two-year period.

"A Matter of Morals" was filmed in Sandrews studios in Stockholm and it is due to open on Dec. 26 in Stockholm.

New York Sound Track

Spaniards are reportedly continuing their undercover sniping operations at Yanks and MPEA pic operation in Spain by suggesting to certain U.S. companies there that they might or would have gotten a better license deal in that country if they had not signed the MPEA-Spanish pact.

Bealyn Productions handled the deal which saw Universal acquire western hemisphere distribution rights to "The Cossacks," a film currently being made in Italy. Bealyn, headed by Broadway producer **Anthony Parella** and Italian film man **Dino Fazio**, is the representative of **Giorgio Venturini**, head of Vanguard, Faro and Explorer film companies of Rome and Paris, producer of the film . . . **Louis G. Cowan, Leonard H. Goldenson, Sol Taishoff, William Randolph Hearst Jr., N. R. Howard, Richard H. Amberg, Sterling E. Graham** and **C. B. Lindeman** have agreed to serve on the Humanitarian Award Committee of Variety Clubs International . . . **B. G. Kranze**, Stanley Warner v.p., off to Bermuda . . . Universal acquired film rights to **William Bradford Huie's** "The Hero of Iwo Jima." **Sy Bartlett** will produce.

George Weltner, Par v.p. in charge of worldwide distribution, expects the situation for the Yank companies in France to ease up as the French Government takes a more active hand in film affairs. Weltner said he didn't think **Jacques Flaud**, former director of the Centre National du Cinematografie, was friendly to the Americans. "It can't get worse, only better," he observed . . ."Can-Can" goes into the Rivoli Theatre, N.Y. in March. "Big Fisherman" holds through the Christmas holidays . . . **George Margolin** back from Europe with a number of pictures . . . **Ilya Lopert** has joined the long list of Italian spectacle purchasers. He bought "Last Days of Pompeii" for a reported $130,000 . . . **Griffith Johnson**, MPEA veep, got lucky when he escaped with minor injuries (a chin cut, etc.) in a Rome taxicab accident. He's now in Paris.

Starting date of Mirisch-Seven Arts-United Artists' "Two for the Seesaw," starring **Elizabeth Taylor**, set for Sept. 15, 1960 in N.Y. . . . **Katherine Locke** replaces **Betty Fields** in **Pandro S. Berman's** "All the Fine Young Cannibals" at Metro, following latter's bowout to take over **Shirley Booth** role in **William Inge** legiter, "A Loss of Roses". . . **Robert Parrish** will direct "Brotherhood of Evil," **Louis Jourdan** starred which **Howard Beck** produces for UA release . . . **Jerry Wald** cast Britisher **Wilfrid Hyde-White** with **Gregory Peck** and **Marilyn Monroe** in "The Billionaire" at 20th-Fox . . . **Luther David** polishing his original screenplay, "The Instant Prince," **Mike Romanoff** biopic, at 20th-Fox.

Wonder how 20th-Fox and **Jerry Wald** feel when CBS-TV in New York urges its listeners to "see the best of everything on Channel 2." Wald's film, "The Best of Everything" is currently playing at the Paramount Theatre . . . **Phil Gerard** represented Universal in hosting a Washington screening of "Operation Petticoat" for Navy brass.

National Board of Review often renders a kind of latterday justice to film pioneers in its monthly. Currently it profiles **Pearl White** and **Erich Pommer**. (First writer is **Wallace E. Davies**; second **Herbert G. Luft**). Quote: "It is unlikely that there will ever again be a producer of Pommer's calibre and range. In the U.S. perhaps only **Samuel Goldwyn** and **David O. Selznick** approach his versatility.". . .. Incidentally in the same "Films In Review" issue **Prudence Ashton** in reviewing "The Best Of Everything" (20th) decides: "**Suzy Parker** is intellectially sensitive but emotionally unawakened."

United Artists exploitation chief **Mori Krushen** took time off from hotting up campaign for "Solomon and Sheba" to attend TOA convention in Chicago . . . Studio costume execs should value highly **Mrs. R. Turner Wilcox's** volume, "The Mode in Hats and Headdress," a "must" for period producers . . . Hundreds of line drawings trace the weird foibles of fashion above the clavicle through the centuries . . . It's a Scribner's job at $6.50.

Associated Producers bought **Jay Ingram's** unproduced play, "My Wife's Public," as a **Tommy Noonan-Pete Marshall** comedy for 20th-Fox release . . . **Crane Wilbur** (remember?) scripting "Achilles" for Warner Bros., which registered title last week with MPAA . . . **Frieda Inescort** into WB's "The Crowded Sky". . . Paramount put into reserve with MPAA two titles, "Tom Sawyer Abroad" and "Tom Sawyer, Detective". . . 20th-Fox withdrew "Twentieth Century-Fox Takes You Around the World in 60 Minutes" from MPAA registration, following United Artists' protest it conflicted with its Mike Todd release, and newly filed "Twentieth Century-Fox Takes You On a World Tour in 60 Minutes."

Anne Collings (erratumed as "Collins" in last week's review of "The Bloody Brood") gets no feature billing in the Key Film Production (Toronto) but her picture and name were prominently used in Toronto daily ads for the premiere. It's her second Canadian feature, other being Kienman-Davidson's "Now That April's Here" last year. Young English blonde, over here four years, started as a dancer in McGill U.'s revusical "My Fur Lady" when it turned pro, became a principal during its long tour.

. *"The Soviets photographed the reverse side of the moon. The summit of Western achievement seems to be to photograph the reverse side of Jayne Mansfield."* That crack was made in the House of Commons, London, by Labor member Harold Wilson, urging greater appropriations for scientific research. Reference was to widely publicized photos of Miss Mansfield, now making a film there, emerging backwards from an auto.

$190,000 Cash Prizes To 5 Italo Pix Prods.

Rome, Nov. 10.

Vides, Riama, Lux, DeLaurentiis and Titanus are the Italian production companies who are to receive some $38,000 each under this country's setup for prizes to quality productions. Awards, totaling close to $1,100,000, announced here this week concern the 1958-59 release season.

Five winning pix are "La Sfida" (The Challenge), Vides Films Production; "Nella Citta l'Inferno" (City of Hell), produced by Guiseppe Amato for RIAMA Films and starring Anna Magnani and Guilietta Masina; "Un Ettaro di Cielo" (E Hectare of Sky), a Lux-Vides coproduction; "Policarpo," a Titanus production; and "Tempest," Dino DeLaurentiis' production starring Van Heflin, Silvana Mangano, Viveca Lindfors, made in combination with Paramount.

Government committees also announced quality cash awards of $4,500 each to eight black-and-white documentaries, and 96 cash prizes of $9,000 each for documentaries filmed in color.

ALLIED FILM MAKERS NEW BRITISH PROD. CO.

London, Nov. 10.

Allied Film Makers, a new British production and distribution company, has been formed with a working capital of $2,800,000. Actor Jack Hawkins is chairman, Leslie Baker the secretary, and the other five founder-directors are Michael Relph, producer; Basil Dearden, director; Richard Attenborough, actor; Bryan Forbes, actor-scriptwriter, and Guy Green, director. It is the first concerted effort in Britain for producers, directors, writers and actors to get together in order to have more control over the pictures they make.

The directors of Allied Film Makers have put up a sizable portion of the security and front money, but are being generously backed by the Rank Organization.

First Allied film to be made starts rolling shortly. Called "The League Of Gentlemen," it tells of six ex-army officers who band together to rob a bank as a military operation. It will star Hawkins, Attenborough and Nigel Patrick.

CROWDS! EXCITEMENT! TALK! ENTHUSIASM! SUSPENSE!

FASTEN YOUR SEAT BELTS!

GIGANTIC!
COLOSSAL!
STUPENDOUS!

...for your OLD and NEW patrons!

WATCH MCP IN 1960!

$1,000,000.00

NATIONAL MOVIE I.Q. CONTEST

NATIONAL PRIZES

NEW, MODERN $50,000 FURNISHED HOME!

BEAUTIFUL, NEW AUTOMOBILE EVERY YEAR FOR LIFE!

TWO (2) CASH $10,000 COLLEGE SCHOLARSHIPS!

TWO (2) ALL EXPENSE TRIPS AROUND THE WORLD!

STATE PRIZES — 200 ALL-EXPENSE VACATIONS TO HOLLYWOOD

PLUS 50,000 (SEE BELOW) LOCAL PRIZES!

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ENTIRELY new and completely different. Amazingly simple, too. Everyone from six to 96 will become excited participants. Expect crowds and enthusiasm. Theatres' FIRST national contest.

SATURATION bookings will be backed up with dynamic saturation exploitation and roof-rattlin' ballyhoo. An all-new kind of socko-selling combined with mass bookings.

YOUR theatres should book this contest and MCP's 1960 "Big Four" roadshow packages, NOW! Act today! Write direct to MCP. Nail down four surefire profit-makers for 1960 from MCP.

Details upon request! Of interest to every showman!
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BOOK IT NOW!

"THE AMAZING TRANSPARENT MAN"

THERE'S NO BUSINESS
WATCH
MCP
IN
1960!
The NEW Company with the old
"PIHSNAMWOHS"!
NEW YEAR'S
A Russian Scientist Startles America!
THE AMAZING Transparent MAN
MARGUERITE CHAPMAN
DOUGLAS KENNEDY
KELLY TURNED THE TOWN UPSIDE DOWN THE DAY THEY KILLED HIS KID BROTHER!
HE TOOK THE LAW INTO HIS OWN HANDS!
A TWO-FISTED IRISHMAN WITH TWO GIRL FRIENDS!
GET OUTTA' TOWN
DOUG WILSON
JEANNE BAIRD
TONY LOUIS
MARILYN O'CONNOR
Ready to GO-GO-GO! NOW Booking 1960 Engagements
EXTRA! $1,000,000 National Movie I.Q. CONTEST!
THE STORY OF THE FAMOUS PHILIPPINE JUNGLE FIGHTERS!
Tell that fellow MacARTHUR I said it's safe for him to come on ashore!
CRY FREEDOM
starring Pancho MAGALONA • Rosa ROSAL
directed by Lamberto Avellana • produced by Mrs. Edith Perez de Tagle
based on the Best-Seller "The Crucible"
A BANAUE Production filmed in the Philippines for MCP
TRAPPED!
...in the incredible cosmic world that moves 100 years beyond time!
THE SCIENCE SHOCKER THAT IS A NIGHTMARE OF REALITY!
BEYOND THE TIME BARRIER
The Way of Love 100-Years From now!
EASTER
Ready to GO-GO-GO! NOW Booking 1960 Engagements
IN 1960...

★ LIKE SHOW BUSINESS ...if it's got PIHSNAMWOHS!

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NOW SHOOTING IN HONG KONG!

WATCH OUT FOR THIS ONE!

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"FAN CHAN"

STARRING "MISS KOREA"

IN EASTMAN COLOR
Widescreen with REALIFE Lens
With an ALL-STAR Chinese, Japanese & Hollywood Cast
Produced by J. RAYMOND FREIDGEN

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YOUNG BEAUTIES LOOKING FOR TROUBLE ...FIND IT!

"RUN FOR YOUR LIFE!"

Starring DOUG WILSON
with ALL-STAR HOLLYWOOD CAST
Directed by CHARLES DAVIS

NOW IN PREPARATION!

EVERY CHRISTIAN...

Will acclaim this program the very finest in your theatre's entire history!

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THERE'S ALWAYS A JUDAS READY TO CHISEL IN ...EVEN ON GOD'S WORK!

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Starring RICHARD LEWELLEN • All-Star Hollywood Cast
Produced by KROGER BABB • Screenplay by ROBERT WEEKLEY

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A Very Well-Stuffed 'Pillow' Paced October; 'FBI' a Strong Second Despite Length; 'Not For Me' 3rd

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S.-Canada market, this monthly reprise does not pretend to express total rentals.

And now the reprise of brown October, an in-between month, between back-to-school and home-for-Thanksgiving. The pattern for 1959 was as before, all propaganda about "orderly release" notwithstanding. Big pictures were notable for promise rather than delivery. The weather was unseasonably warm and there was a steel strike in the land.

The four top grossers somewhat dissipated this downbeat, each making a definite imprint at the boxoffice. Paring the field was "Pillow Talk" (U) although out in distribution to any extent only three weeks. Pic was uniformly big to sock and holding well in second and third stanzas.

"FBI Story" (WB), which was a close second, was in the same category in that it was out in distribution extensively only three sessions. Pic made this showing despite its great length which handicapped fast turnover. "But Not For Me" (Par) copped third place, further proving that Clark Gable still has solid drawing ability since the story was not regarded as highly original. These three leading pix are all newcomers.

"Porgy and Bess" (Col), which was fourth in September, again held fourth place. "Big Fisherman" (BV), comparatively new, wound up fifth. "South Seas Adventure" (Cinerama), which finished eighth in the previous month, landed in sixth spot.

"Started With a Kiss" (M-G), fifth in September, captured seventh position. "They Came To Cordura" (Col), another newie, landed in eighth slot. "Best of Everything" (20th), also a fresh entry, won ninth place. "Man Who Understood Women" (20th), from same company, wound up 10th.

"Wonderful Country" (UA) finished 11th while "Sign of Gladiators" (AI) rounds out the Top 12 list. Both are newcomers.

"For First Time" (M-G), "Anatomy of Murder" (Col), second in September; "Tamango" (Roach) and "Devil's Disciple" (UA), ninth in the previous month, were runner-up films.

Not too many of the other new entries besides "Pillow," "FBI" and "For Me," show great promise. However, "Career" (Par) and "Sapphire" (U) shapeup well on initial engagements. Latter showed enough to become a runner-up pic in final week of October. "Career" did well enough to finish seventh the same session.

"Last Angry Man" (Col) was smash day-dating two N.Y. theatres on first stanza. "Libel" (M-G), another newie, was light on first week out. Also new, "Mouse That Roared" (Col) was rated great in Washington.

"Yesterday's Enemy" (Col) did nicely in Chi and fair in Detroit on initial weeks. "Summer Place" (WB) was fairly good on preem stanza at the N.Y. Music Hall. "Odds Against Tomorrow" (UA) was regarded as uneven to start off.

"North by Northwest" (M-G), champ in September and August, still was around in strength for two weeks to finish eighth one session and as a runner-up film the other week.

"Room At Top" (Cont), among the top 12 for several months, dipped to a showing of being a runner-pic three different weeks. "Hole in Head" (UA), which was seventh in September, still was around in key city first-runs enough to be a runner-up film one week. "Scapegoat" (M-G) was a runner-up pic another stanza. "Wild Strawberries" (Janus) rated being a runner-up two different weeks.

"That Kind of Woman" (Par), which was 10th in September, was a runner-up winner in one week. "Look Back in Anger" (WB) was in same category but not out on release in September. "South Pacific" (20th) still was playing in several keys last month.

October's Top 12 Pix

1. **"Pillow Talk"** (U).
2. **"FBI Story"** (WB).
3. **"But Not For Me"** (Par).
4. **"Porgy & Bess"** (Col).
5. **"Big Fisherman"** (BV).
6. **"South Seas"** (C'rama).
7. **"Started With Kiss"** (M-G).
8. **"Came To Cordura"** (Col).
9. **"Best Everything"** (20th).
10. **"U'd'stood Women" (20th).**
11. **"W'derful Country"** (UA).
12. **"Sign Gladiator"** (AI).

$10-Mil Budget To Back Columbia

Minneapolis, Nov. 10.

Columbia will back its three-pictures-a-month schedule, with a total of 36 pictures set for release in 1960 starting in January, with a promotion budget of $10,000,000, according to pub-ad chief Jonas Rosenfield Jr. The company's release and promotion plans were disclosed by Rosenfield at a meeting with exhibitor leaders of this area. His report was the second in a series of talks by Col's top executives designed to acquaint theatremen with the company's 1960 program.

Rosenfield indicated that the $10,000,000 earmarked for the 1960 promotion activities was almost three times greater than the amount allotted for 1959. He added that money spent by other sources in cooperative advertising would augment the total.

Rosenfield emphasized that a high percentage of the increased budget will go toward merchandising and advertising at the local level. He said the company has been strengthening its field force and plans continued expansion of its exploitation coverage. In addition, he noted that there will be more selling to the industry, with a proportionate increase in trade advertising.

Warwick Exits Columbia Pact

London, Nov. 10.

Warwick Films is prematurely terminating its distribution contract with Columbia Pictures. Irving Allen and Cubby Broccoli are refunding production costs on two films—"Jazzboat" and "In the Nick"—and in the future will release through Eros, the British releasing company into which they bought last summer.

Refund to Col amounts to approximately $300,000 per picture, plus the dollar investment.

Brando's 'One-Eyed Jacks' Upsy-With-The-Dough But Par Foresees Blockbuster

"One-Eyed Jacks" likely will wind wind up as a $4,000,000 budgeter. That's just negative cost.

Insiders' whisper is that this Paramount release has gone substantially over the blueprinted expenditures because Marlon Brando who, in effect, put the picture together, deemed it necessary to take over various of the production jobs in addition to the starring role.

Execs at Par, which also provided the financing, however, disclaim any great concern. They think "Jacks" is a natural blockbuster. They acknowledge the existence of Hollywood jokes about the production and facetiously say they hope Brando's "health holds out because he's also going to be the cutter."

In the more serious vein Par people say "Jacks" ought to be among the outstanding entries in the company's future lineup.

Oddity If Writers Guild Strikes Majors

Members Working for Same Bosses' Telepix Would Support War Chest Against Theatrical Features

By BOB CHANDLER

Hollywood, Nov. 10.

A strike of the major studios by the Writers Guild of America would put the majors in the incongruous position of helping to support the strike against themselves.

Paradox would arise in the event the Guild does call the strike, from the fact that the majors are also actively engaged in television production. The writers believe they can hold out in a prolonged strike against theatrical features because most of their membership will be actively earning money in television and because of the 2% strike fund assessment on all membership earnings voted at the Guild's strike meeting last week. Thus, while the majors would be struck in the production of theatrical pix, they at the same time would be both providing employment for some of the very writers striking them and contributing indirectly to the strike fund.

Only complication is the fact that the Writers Guild negotiations on a new television contract with the majors are due to start in January, and if a second strike resulted from those negotiations as well, a great source of revenues for the writers would be cut off.

The 2% assessment on all earnings of all members was one of several resolutions passed overwhelmingly at the Guild's membership meeting. A vote authorizing the Guild's executive board to call a strike of the majors at its discretion was passed unanimously, as was a vote authorizing use of $47,000 in the Screen Writers Guild treasury as a strike fund. In addition to the 2%, members were assessed the flat sum of $25 a head.

The membership meeting was filled in on negotiations up to now, and on the terms of the agreement reached with five of the struck independents, the Mirisch Co., Stanley Kramer, Harold Hecht Productions, Pennebaker Productions and Seven Arts Productions. Membership was tipped that the Guild negotiators feel they may shortly be able to bring all the other struck independents into line, though a settlement with the majors looks for more difficult.

Telepix Activity

The majors' television arms presently constitute a healthy proportion of active telefilm producers in Hollywood. Warner Bros., the most active, has 10 shows in production; 20th-Fox has three; Columbia's Screen Gems has eight; Walt Disney one. Of the 98 nighttime network weekly half-hours on the air, these majors produce 27 of them, or slightly over 27%. In addition, Screen Gems films two syndicated stanzas.

On that basis, the majors would be paying about 20% of the earnings of WGA members in filmed television as well as providing work for some of the self-same screen writers striking them. Aside from the four above-named majors producing weekly shows, Metro is prepping 13 new properties, most of which will be made into pilot films; Paramount is planning an extensive schedule of pilots under its new expansion into television; Allied Artists will film two series for ABC Films syndication.

Magoo's Own Bosustow Blesses Those Lamming UPA's Family

Hollywood, Nov. 10.

UPA is expanding into the live action field, the depletion of personnel caused by resignations and layoffs has been made up by rehirings, and the company will kick off its "unlimited play agreement" system Dec. 14 with 80 some prints already sold to circuits, according to UPA prexy Stephen Bosustow.

Bosustow, in a state-of-the-company statement, said his commercial department will gross about $1,000,000 this year, one of the company's better years in this field, which accounts for roughly half the gross income.

UPA's first feature-length cartoon, "1001 Arabian Nights," cost about $2,000,000 to make and will be released by Columbia around Christmastime with "The Flying Fontaines," a circus picture produced for Col by Sam Katzman. UPA's said to retain about a 40% interest in the animated feature, which "stars" Mr. Magoo.

The crucial area in UPA's set-up became the animated short subjects when Columbia ceased to be the distributor for them. UPA then set out on a hand-carry blitz campaign, offering as inducement an "unlimited play" system whereby exhibs would get one Magoo cartoon per month for twelve months. They'd rent them at a flat rate per print and could screen them as seldom or as often as they wished.

Bosustow said some 80 prints have been sold for the Dec. 14 opener, "Mr. Magoo Meets Gerald McBoingg Boingg." The number, he said, provides a good foundation on which to continue the program but he expects to offer franchises next year to states-righters so as to cover the smaller circuits and indie exhibs.

The expansion into live action, the UPA chief noted, was not the company's first venture in that area: UPA had made live commercials around 1950 and Hal Elias, new studio manager, has extensive credits in that field. A 10-minute live action industrial rolls today and the company will produce a combination live-and-animated film for the American Cancer Society, "Magoo's Check-Up."

Concerning the rash of resignations last month which presaged the foundation of Format Films Inc., undere Herb Klynn and Bud Getzler, long-time UPA stalwarts, Bosustow pronounced a benediction. It was the nature of the current animation business to regroup and splinter and he opined that the creative freedom which UPA allows and will allow was partly responsible for the recent and previous splitaways which resulted in the formation of new companies.

His only gripe, he said, was with some "disgruntled employee" (unnamed) who falsely told the press that UPA planned to can some 41 employees after several had already resigned. (The story was published elsewhere, not in VARIETY). Only 21 left the company, the UPA prexy said, and of these only 12 were dismissed. Since then the company has hired 16 new employees, including about a half-dozen animators. He emphasized that he mentioned this only to set the record straight.

Concerning the projected "Robin Hood Magoo" feature, Bosustow said he'll wait until the votes are in on the company's first feature before committing himself on the second.

24 'A'S' FROM UA

Total Product To Run 36 to 42 Features

Chicago, Nov. 10.

No fewer than 36 to 42 feature films will be released by United Artists during 1960 and that total will include at least 24 "A" pictures, William J. Heineman, UA's distribution v.p., tells the Theatre Owners of America convention here tomorrow (Wed.).

According to Heineman, a total of 25 major films are in production and active preparation for filming. Heineman said that, in the coming year, UA was dedicating itself to "maintain our position as the industry's leading source of quality product with an even bigger product lineup."

'Happy Anni'

Continued from page 3

board, after viewing the film, urged Shurlock and the producers to sit down and reach a compromise. Said the MPAA: "Such an agreement was reached, and it was not necessary for the review board to vote on the appeal."

This version was at variance with the way in which the producers of "Anniversary" told the same story. According to them, the review board in effect overruled Shurlock and, with the minor compromise of the three sentences, issued a seal of approval.

This elicited a statement from MPAA prez Eric Johnston to the effect that the board hadn't overruled Shurlock. "Exactly the contrary is true," he said. "The review board strongly upheld the Production Code Administration and insisted on changes in the pictures that were requested by the Code Administration to bring these pictures into conformity with the Code."

The original MPAA release said producer and Code administrator had reached an agreement "and it was not necessary for the review board to vote on the appeal." Review board consists of the MPAA board of directors, six exhibitors and four non-member producers. Latter, it's understood, took little part in the discussions. Board also saw the Sam Spiegel production, "Suddenly Last Summer." Spiegel agreed to make cuts, which got him the seal before the review board had to act on the appeal.

It was agreed by several of the main protagonists that the whole "Anniversary" problem could have been solved via an exchange of letters, or even a simple phonecall. What puzzles some observers is how the addition of a comparatively frivolous "laugh line" such as the one to be inserted into "Anniversary" can seriously provide "moral compensation." Or, for that matter, why the Code chose to pick on "Anniversary" in the first place. Several of the execs on the review board represent companies which have turned out, or will be releasing, pictures of a much "stronger" nature, with themes ranging from rape and homosexuality to juvenile sex orgies, brothels, nymphomania, prostitution, etc.

Downing, who objected to several scenes in "Anniversary," at this moment has "A Summer Place" playing at the Hall. The question of moral compensation is not fully answered in that film either, if that concept has any value in modern films at all, which many doubt. While the Code no longer considers sin punishable by death, it still insists that those who commit it must be made to suffer visible or at least show contrition and a sense of wrong-doing.

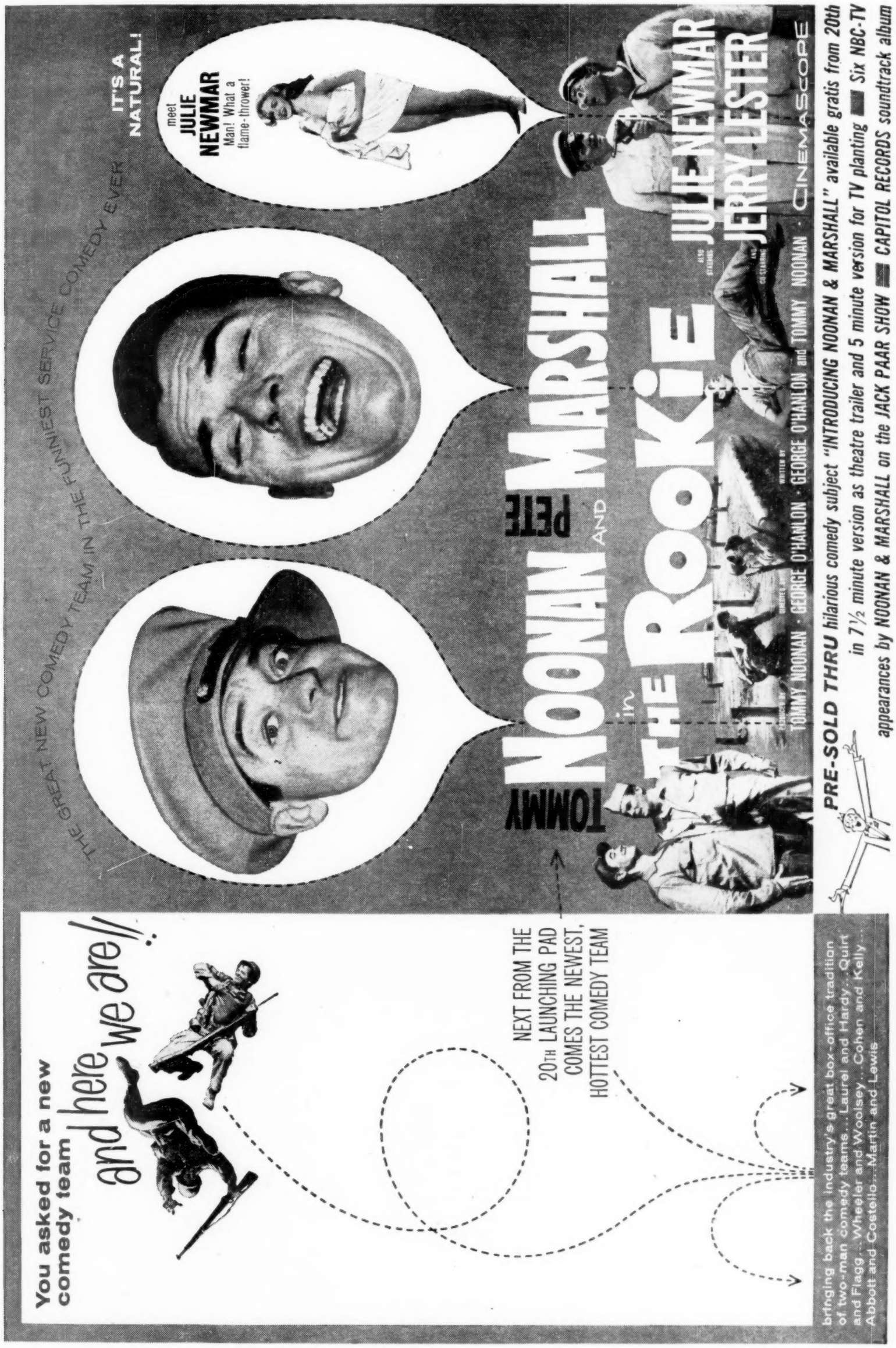
Appeal before the review board was argued for United Artists by its v.p. and general counsel, Seymour Peyser. UA opened the film at the Victoria Theatre, N. Y., yesterday (Tues.). Company made it plain all along that, even had the review board refused a seal, it would have gone ahead with the picture anyway. The only consequence would have been that UA would have had to resign its place on the appeals board. It would not have had to quit the MPAA.

Writer Dies

Continued from page 2

Mrs. Blondal died in Royal Victoria Hospital, Montreal.

Novelist, wife of Dr. Harold Blondal, a medical researcher, had named a literary executor, Dr. F. H. Knelman of Montreal, to handle her works for her young son and daughter. Her first novel, "Strangers to Love," was serialized in Canada and is now, under title "From Heaven With a Shout," on option to Simon & Schuster. The second, "A Candle to Light the Sun," has been bought by McClelland & Stewart, Toronto, who are trying to arrange simultaneous publication in U. S. by Dutton. Her agent is Ruth May, N. Y.


You asked for a new comedy team and here we are!!
THE GREAT NEW COMEDY TEAM IN THE FUNNIEST SERVICE COMEDY EVER
IT'S A NATURAL!
meet JULIE NEWMAR
Man! What a flame-thrower!
TOMMY NOONAN AND PETE MARSHALL
in THE ROOKIE
JULIE NEWMAR
JERRY LESTER
CINEMASCOPE
NEXT FROM THE 20TH LAUNCHING PAD COMES THE NEWEST, HOTTEST COMEDY TEAM
PRE-SOLD THRU hilarious comedy subject "INTRODUCING NOONAN & MARSHALL" available gratis from 20th in 7½ minute version as theatre trailer and 5 minute version for TV planting ■ Six NBC-TV appearances by NOONAN & MARSHALL on the JACK PAAR SHOW ■ CAPITOL RECORDS soundtrack album
bringing back the industry's great box-office tradition of two-man comedy teams... Laurel and Hardy... Quirt and Flagg... Wheeler and Woolsey... Cohen and Kelly... Abbott and Costello... Martin and Lewis

Rich, Sassy and Monopolistic

Towns With Single Ownership Increasingly Uncooperative With Films, K. C. Exhibs Told

Kansas City, Nov. 10.

There's no doubt about the avidness of exhibitor interest in new product, reflective of the current non-surplus of pictures. The exhibs came, they ate, and they listened attentively for an hour-long presentation.

That's the way it went for the three-city tour which Jonas Rosenfield Jr., Columbia Picture chief of advertising and publicity, made in the midwest this week heralding the company's production program for 1960.

Exhibs and circuit execs who attended about 80-strong the luncheon held at the Hotel Bellerive Thursday (5) agreed that the presentation, if somewhat subdued under the usual ballyhoo expected of an event like this, was perhaps more effective in its velvet glove methods and thoroughness with which it was planned.

In addition to detailing the lineup of 36 pictures to be produced and released for 1960, Rosenfield also touched upon a few other points vital to exhibitors. For one thing, Columbia is considering putting new emphasis on cooperative advertising, and is searching for new avenues of merchandising pictures.

The Columbia ad chief was in the midwest last spring to help spark the midwest saturation promotion behind "It Happened To Jane." That proved a fine example of exhibitors cooperation, and the company is ready at any time to get behind any such exhibitor pushes, he said.

The present stumping tour which saw him also in Minneapolis on Monday and Des Moines on Wednesday brought renewed focus to a lamentable situation in the area. The midwest has a serious problem which adds materially to the difficulties of showmanship in the large number of major cities in which there is single newspaper domination and the uniformity of these newspapers in their negative attitude toward motion pictures, Rosenfield noted.

The situation has reached the stage where the newspapers are almost forcing out motion picture advertising. No doubt the attitude has been responsible in a definite degree for the increasing amount of film advertising money being channeled locally into radio and television, he further commented.

In all means that theatre men and distributors as well must find new ways of creating excitement about pictures, if advertising and promotion are to be geared to the calibre of big productions coming, Rosenfield said.

Exhibitors expressed approval of the Columbia program in several aspects. One said he liked the fact the program had not only big pictures, but contains a wide assortment. Scheduling also looks good, another said, with big drive-in types for spring when the outdoor theatres return to full swing. And children's pictures for the summer.

Rosenfield's host for the stumping tour was Ben Marcus, Columbia division manager who headquarters here. The meeting drew a good representation from the territory, despite the first real wintry day of the season, with exhibs and circuit men in town from Wichita, Springfield, Topeka, Cameron and Marshall, Mo., and other towns.

ED HYMAN DIAGNOSIS OF AB-PT PROSPERITY

Edward L. Hyman, v.p. on the exhibition end of American Broadcasting-Paramount Theatres, stated this week that theatre business has been on the upbeat and he attributes this in part to bettered orderly release of the better product. Hyman is now at work preparing lists of pictures from nine distributors for most of next year.

Exec, in citing improved business conditions, pointed to AB-PT's profit of $5,226,000 for the first nine months of this year, representing a 26% jump over the corresponding period in 1958. Upturn in exhibition was a contributing factor.

Lester Salkow

Continued from page 2

pluses and minuses to producers, directors and actors."

As a packager of tv shows, with the stars usually netting a percentage of the returns, Salkow also is able to get a line on Japan production expenses and series sales.

In appraising American production in Japan, Salkow said he didn't want to be the guy who becomes a Roman expert after a bus ride through Rome, but he submitted a once-over-lightly evaluation.

"It strikes me," he said, "that if the approach is how cheap you can make a show in Japan, then you're out of your mind to make the picture here.

"On the other hand," he continued, "if you're going to work harder under tougher circumstances than in Hollywood, you can get a fine product plus the added values of authentic locations.

"There is not as much of a cost factor here as in Hollywood. A director here has the luxury of playing with scenes until he is satisfied. The product has a chance to become real top-notch and to be of interest to Americans."

Salkow allowed that an adjustment to local conditions is necessary to avoid the common pitfalls of expecting the Japanese to adjust to the methods of the Americans.

"I think it's too easy to criticize every production method as it exists here," he said. "Japan and its philosophy of life, as Westernized as it is becoming, is still not ours. An American production manager dropped out of the sky without warning has to get ulcers here in 24 hours."

Salkow is hopeful that the exchange of talent between the Orient and America will become as brisk as with Europe.

He submitted, "In over 30 years, there have been only two important Oriental stars—Anna May Wong and Sessue Hayakawa. You can't tell me that we have exploited the wealth of talent in the Orient," he said.

Salkow brushed aside the oft-repeated lament of limited roles in U.S. films for the Oriental performer.

Rifkind, Grant Join Loew Theatre Board

Simon H. Rifkind, former federal judge in the New York area, and Arnold M. Grant, attorney who has had various show business and other interests over the years (at one time he was board chairman of RKO), were added to the board of Loew's Theatres at a N. Y. meeting yesterday (Tues.).

Rifkind is a member of the law firm of Paul, Weis, Rifkind, Wharton & Garrison, and a director of several other corporations. Grant heads his own law firm and participates in the Coast firm of Bautzer & Grant.

Other members of the circuit's directorate are president Eugene Picker, Leopold Friedman, George picker, Leopold Friedman, George T. Baker, Thomas J. Connellan, Thomas L. Norton, John J. Murphy and Laurence Tisch.

Capra Denies N.Y. Group's 'We Were Ignored' Claim

Hollywood, Nov. 10.

Screen Directors Guild of America has branded as untrue a charge made by Screen Directors International Guild, N. Y., that the latter wasn't told that SDGA was negotiating a merger with the Radio & Television Directors Guild. The untrue label was pinned on the allegation by Frank Capra, president of SDGA.

Capra said the Directors Guild of America—the overall organization expected to result from the merger of SDGA and RTDG—will negotiate with SDIG as a group, not as individuals once the new outfit is formed. There's no desire to ignore the integrity of SDIG, he added.

It's understood the principal bone of contention between SDGA and SDIG during merger talks was the alleged refusal of some SDIG members to sign non-Communist affidavits, which is regarded as essential by SDGA.

Veep Braid for Hi Martin

Henry H. (Hi) Martin, Universal's general sales manager since November, 1957, has been elected a vice president of the company.

A veteran of almost 25 years with the U distribution organization, Martin started with the company as a postal clerk in Oklahoma City in 1935. Before coming general sales manager in 1957, he had been southern division manager.

Tulsa Dailies Detail Ad-Copy Nixes

Youngstein Angle: 'Do They Censor Commercial Advertisers, or Just Hollywood's Realism?'

A comprehensive list of regulations, laying down the law on the kind of motion picture ads that will not be accepted for publication, has been issued by two Tulsa, Okla., newspapers—The World and The Tribune.

Regulations have been sent to Tulsa theatreowners and managers as well as district reps of major Hollywood film distributors, according to the Oct. 31 edition of Editor & Publisher. The tradepaper quotes Tribune editor Jenkin Lloyd Jones as becoming "fed up" with "B-grade movies and their advertisements depicting sex, crime, violence, alcoholic beverage consumption, dope addiction and other forms of immorality." Jenkins had written an editorial which stated, "The movie moguls still produce a few fine, sensitive, artistic pictures (but) in their effort to lure people away from tv shows the movie exhibitors are alternately worshipping Minsky and Madame Tussaud." He added that film scenes which never appear in the picture are a fraud and that "cleaning up the movie pages is a matter of protection for the newspaper." The initial step in the "clean up" was to request the set of regulations from Dallas, Tex., newspapers which recently adopted new standards for acceptance of film ads.

While such a tangible list has not been set up by Los Angeles newspapers, the Los Angeles Examiner did on Oct. 11 publish an editorial which included its policy of refusing advertising which plainly pandered to pruriency in illustrations and text."

Sidelight to the question of what some term advertising consorship came over the weekend from United Artists v.p. Max E. Youngstein. "Any newspaper that legally engages in censorship of movie advertising must apply the same yardstick to all other advertising from corsets to whiskey," he said. "It also must apply the same yardstick to itself, to its news and to its news photographs. There should be no difference in the handling of news and the handling of advertising. The question is not one of form but one of content and effect."

The World-Tribune regulations dictate that no art or copy which implies immoral conduct shall be accepted. That includes "pictures of person in compromising positions, pictures of persons shown in a state of dress or undress which might be construed as suggestive, pictures showing alcohol beverage bottles or narcotic drugs or narcotic instruments along with persons portrayed in compromising positions and pictures portraying a high state of violence." Copy must not "stimulate an unnatural or unwholesome attitude toward or interest in sex-violence, alcohol consumption, narcotics, immorality or perversion. Neither can double meanings apply to the aforementioned.

Regulations also state that "any illustration or quotation used in an advertisement and which implies that it is a part of the picture being shown must, in fact, be part of the picture."

Bureau of Missing Business

Reading, Pa., Nov. 10.

Warner Theatre here, a Stanley Warner house, was quick to latch on to the television quiz scandals as an advertising come-on.

In a newspaper ad for Jack Webb's "30," the theatre employed the following copy: "The show is rigged! everybody was rehearsed to give you one of the most thrilling dramatic entertainments you've ever witnessed."

"The show is rigged! Everybody was rehearsed" is in large bold type. The remainder of the pitch is in small type.

* * *

Einfeld On Ads That 'Sell'

Trouble with the criticism of motion picture advertising is that it comes mostly from highbrows who rarely go to see films themselves, Charles Einfeld, v.p. of 20th-Fox, said in N. Y. last week.

Film ads today aren't out-of-date, nor are they ineffective, Einfeld held. They're simply a realistic appraisal on the part of the film companies of who the real audience is and what are the factors which will attract it.

"Under today's conditions it is necessary to shoot at specific audiences; and of course we know that, on the whole, our audience is a young one. These are not the kind of people who are intrigued and stimulated by 'classy' ads. And for that matter, you don't see Macy's and Gimbels advertising in a 'subtle' way. They are selling the 'common market,' exactly as we are. Those who attack our 'lack of taste' are the ones who rarely even look at the ads since they don't go to see films in the first place."

Einfeld acknowledged that it was precisely this—critical—group which constituted the opinion-makers whose views not only percolate into the public, but often shape the public's own reactions.

Motion picture advertising has been criticized not only for a lack of taste, but also for its failure to keep pace with the times and its "hit-'em-over-the-head" type of approach which frequently distorts the content of the film itself. Quite frequently this is not an accident at all, but a planned approach designed to overcome deficiencies in the picture. Ads frequently stress the very element which the film does not have, but which the home-office in N. Y. thinks it should have had. Thus the product is made on one level and sold on another.

Producers from time to time have attempted to get away from what they conceive to be the "sameness" in advertising and to bring it in line with the more modernistic attitudes of other major advertisers. Example might be Otto Preminger's use of the identifying trademark in most of his films.

Said Einfeld: "It's one thing to advertise for the intelligentsia which goes to the art theatres. It's another to sell a mass product. We have tried 'subtlety' and the off-beat approach, and it just hasn't worked. Advertising is only as good as the number of people it excites to see a given film. Whatever the criticism, our ads today meet that purpose. One can always quarrel with an individual campaign. On the whole, the industry is selling its product realistically and efficiently."

* * *

217 Selling Notions

A 25-pp. bulletin containing exactly 217 ideas on how to sell upcoming pictures has been prepared by RKO Theatres for distribution to all its managers.

The promotional ideas were introduced within the course of a meeting of managers in New York last week. As suggestions were made they were noted by staffer Blanche Livingston and these have been incorporated in the book.

* * *

TV-Smart, Kids Hard To Kid

Hollywood, Nov. 10.

Fooling kids with exploitation pictures is not as easy as it used to be, says producer-director Irwin Allen, who will spend at least $2,000,000 to do it with "The Lost World." According to the filmmaker, the price of thrills has gone up.

The 20th-Fox release will abound in prehistoric monsters, Allen pointed out, and kids want to be fooled by them, but he explained it takes more to fool them these days. "The special effects, the story and the entire production must be done with such expertness that audiences accept them even though they know it couldn't happen." That, opined Allen, can't be done satisfactorily on a small budget.

The filmmaker admitted a $100,000 exploitation pic can get back its costs by appealing to only a small segment of the motion picture public. "But to return a significant profit, the film must appeal to the entire family," he added. "We start off by saying, 'I want to get the kids into the theatres.' And we know that every third kid is going to bring an adult. By giving adults something that will entertain them, we'll get other adults."

Why is it harder to fool kids today? One reason is television, said Allen. "It has heaped worldly wisdom on them. Kids of seven and eight sit in their livingrooms and travel to Europe and Asia every week. They've become more selective. And they're smarter. So it takes more to make them believe in the escape they would take part in through a film with dinosaurs, fire monsters, exploding mountains and earthquakes."

"Lost World" will be filmed in CinemaScope and color and is being aimed for a February 1 start and summer release. Allen and Charles Bennett have completed the first draft screenplay based on the Arthur Conan Doyle classic, and pre-production is well underway. Producer noted there's no time to waste if the film is to be ready for the lucrative summer market and explained, when in production, five units may be working simultaneously; i.e., special effects, miniature work, principal photography at studio, London locationing and Brazil locationing.

Willis O'Brien, who worked on the original "Lost World" (filmed in 1924 by First National) is at work on Allen's remake. Producer also declared Gilbert Roland, who made his film bow in the original, will appear in the upcoming pic. So will 40- to 60-foot electronically operated monsters which currently are on the drawing boards.

* * *

Ready 'Circus' For Drive-Ins

Allied Artists will give "The Big Circus" a special sales bally for northern driveins booking film in the Spring. Pitch is aimed to help ozoners which shuttered because of cold weather before they could show Irwin Allen feature.

Film proved a blockbuster for those driveins which did book film. New campaign will help subsequent-run outdoor situations.

* * *

Homefront Good Will

Minneapolis, Nov. 10.

Film circles here figure that Bennie Berger's loop firstrun Gopher gave exhibition a public relations boost when it staged a benefit advance showing of "Hound Dog Man" for "Corky" Roehl, a 15-year-old high school footplayer who suffered an injury in a game which will keep him hospitalized for months and may result in permanent paralysis.

The idea was that of the Berger circuit buyer-booker, Lowell Kaplan, a former high school gridder himself, who learned that Roehl's parents are in very moderate circumstances.

Tickets for the Tuesday night (3) advance showing of the picture were sold for $2.50 each and more than $5,000 was raised and turned over to the Roehls.

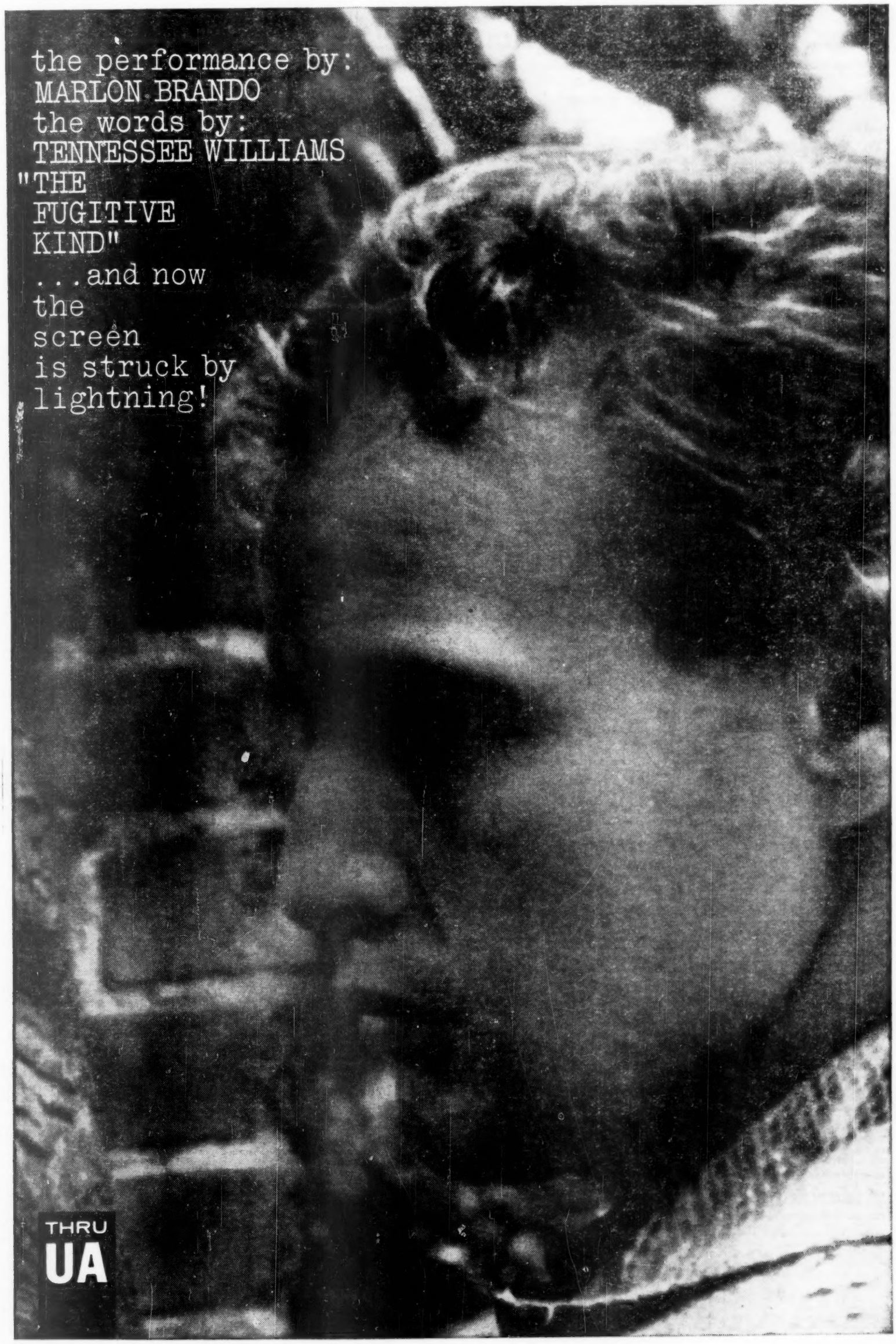
* * *

A Retrospective Month

Dallas, Nov. 10.

Coronet Theatre, local pioneer artfilm playhouse, is cooperating in the 1959 month-long Dallas Arts Festival. Included in the films to reprise during the month are "Rashomon"; "Albert Schweitzer" coupled with "The Red Balloon"; "Bolshoi Ballet"; "Henry V"; "Pather Panchali"; "The Ballet of Romeo and Juliet"; "Tales of Hoffman"; "Richard III"; and "Madame Butterfly."

Admission is 85c for adults and 35c for children with matinees on Saturday and Sunday. Special student admissions will be 60c for the matinee showings of "Henry V" and "Richard III."


the performance by:
MARLON BRANDO
the words by:
TENNESSEE WILLIAMS
"THE
FUGITIVE
KIND"
...and now
the
screen
is struck by
lightning!
THRU
UA

Point-of-Remembrance About Reich: Film Audience Preponderantly 'Old'

The German audience today, unlike its counterpart in the U. S., is not predominantly young and there are certain type pictures which are specifically seen only by the older generation, Peter Derichsweiler, a German motion picture attorney, said in N. Y. last week.

Derichsweiler is one of a group of 20 European and four Brazilian exhibitors currently visiting the States on a study trip. Group, which includes 16 Germans, an Austrian, a Belgian and two Frenchmen, will visit the Theatre Owners of America convention in Chicago and then go on to Las Vegas and San Francisco.

According to Derichsweiler, who's legal counsellor to exhibition interests in Germany (he represents the old UFA among others), the older generation is still very much in evidence at the boxoffice in West Germany. Pictures like "We Wonderful Ones" and others which are sharply critical of the Nazis aren't generally seen by the young people "who just don't care about that period and barely know anything about it," Derichsweiler said.

German theatres were hurt by the abnormally hot summer, he reported. However, television is beginning to make itself felt too. Some 90% of the sets are operating in workers' flats, and this has had a serious effect on attendance.

Derichsweiler said the most serious problem confronting German exhibitors was that of the local state taxes. In his own Westfalen, the tax has been reduced from 24% to 14%, and there are indications others of the German "Laender" may follow suit. However, Westfalen is unusual since it encompasses the Ruhr, where much of Germany's heavy industry is concentrated.

The German attorney didn't think there would be any change in the system which now sees German production financed—and controlled—by distribution. He noted that, while the German industry had bought up the rights to old German films to keep them off tv, this had served an incentive for the tv interests to start production projects of their own.

SIMONELLI TO ECHELON; U SHIFTS AD-PUB MEN

Charles F. Simonelli, Universal's eastern ad-pub manager since May, 1951, yesterday (Tues.) was named assistant to the president. It's effective immediately.

New assignment for Simonelli was not detailed but the immediate trade interpretation was that he's getting a top exec post.

Simonelli, who's 36 years old, joined U in 1942 as an office boy.

Concurrent with Simonelli's new position is a series of exec changes in the eastern ad-pub department, under v.p. David A. Lipton. Philip Gerard, eastern publicity manager since 1950, has been named eastern ad-pub and exploitation director, succeeding Simonelli.

Jeff Livingston, eastern ad manager since 1951, has been given the newly-created post of exec coordinator of sales and advertising, and initially has been assigned exclusively to the marketing of "Spartacus."

Herman Kass, eastern exploitation manager since 1954, has been named exec in charge of national exploitation and also will be responsible for co-op advertising.

Paul Kamey succeeds Gerard as eastern publicity manager, moving up from assistant.

Jerome M. Evans, with U 14 years handling commercial tie-ups and other promotion, has been named to the newly-created exec post of eastern promotion manager.

Marj Geiss at Roxy, N. Y.

Marjorie Geiss, veteran publicist in show biz, has been named to handle public relations at the N. Y. Roxy Theatre. She's been a specialist on magazines for different film accounts.

Mrs. Geiss moves into the spot formerly held by Leon Brandt Associates, which was dropped by the theatre when the Rockefeller interests took over operation a couple of weeks ago.

A 'Could Be' Situation

Paramount has no intention of releasing a feature unapproved by the Production Code—at least at this time. But, said a spokesman, this doesn't mean the company will *never* handle a Code reject.

Policy now is to go along with the Code administration for the good of the industry. Spokesman said there's no sense in having a code unless it's adhered to and this can have the effect of staving off official censorship.

Loew's Theatres First Solo Year Equals 75c Per

Loew's Theatres, in its first annual financial report as a company completely separated from Metro, showed a net profit of $2,007,251, equal to 75c per share, for the fiscal year ended Aug. 31.

The net was determined after a deduction of depreciation charges of $2,949,139, equal to $1.10 per share, and U.S. and Canadian income taxes of $2,445,000, equal to 91c per share.

Loew's Theatres is restricted from paying dividends at the present time by indebtedness taken by the previous parent Loew's Inc. in 1945 and 1947. Circuit's portion of the indenture amounted to $4,924,630 as of last Aug. 31.

Eugene Picker, president, in a report to stockholders this week explained that dividends may be paid only out of earning accrued since March 12 and, secondly, no dividends may be declared which reduce current assets to less than twice current liabilities. As of Aug. 31 current assets were about $2,400,000 less than twice current liabilities.

Picker said the company's financial condition is "sound and healthy" and promised consideration of divvies as soon as the required assets ratio is achieved.

Loew's Theatre earnings for the past year amounted to 75c per share, after deducting $1.10 per share for depreciation charges and 91c per share for income taxes.

As for the state of the business, Picker said: "With a significant improvement in the quality of motion pictures, the attendance decline which began with the advent of television was stemmed and, if we continue to secure films of the same high quality, we look forward to an increasingly improving attendance picture."

STANLEY, 38, RESUMES IN FRESHENED STATE

Philadelphia, Nov. 10.

The 38-year-old Stanley Theatre, long-time flagship of the Stanley Warner chain here, has received a $500,000 face-lifting. The midtown de luxer reopens tonight (Tues.) after having been closed eight weeks on screen: "Pillow Talk," Rock Hudson-Doris Day starrer.

Charlton Heston will head the list of show business people present for the reopening ceremonies. Structural changes include redesigning the lobby, auditorium, balcony and modernization of facilities.

New sound and wide screen (70 mm) projection equipment, automatically controlled air-conditioning, new seats and widened aisle space have been installed. The new Stanley has also been completely redecorated and recarpeted.

The Stanley originally opened Jan. 29, 1921, and its first attraction was Cecil B. DeMille's "Forbidden Fruit," starring Agnes Ayres and Forrest Stanley. The old Public Ledger described the film house as "not merely the most beautiful motion picture theatre in America, but one of the handsomest buildings anywhere devoted to amusement purposes."

Frisco Festival

Continued from page 7

Peck, Deborah Kerr and Eddie Albert, would be available to make appearances at the festival.

Entry of a major Hollywood film caps a three-year campaign by Levin to entice any major studio to participate in his festival.

Last year Levin was promised a 20th-Fox entry, "Rally 'Round the Flag," but 20th-Fox later decided to skip the fete, and the Frisco Festival was held without U. S. representation.

This year Levin persuaded U to screen its Russian-made, feature-length carton, "The Snow Queen," and Columbia to show its British-made "The Mouse That Roared." But both of these films, though distributed by major Hollywood companies, would not qualify as Hollywood product.

Only 10 days ago Levin accepted as an entry Tom Laughlin's "The Proper Time," an independent picture made on a shoestring in Los Angeles.

Frisco Festival also got a morale boost when New York Times' Bosley Crowther, on the Coast on assignment, made a special, 24-hour trip from Los Angeles to scout the fete.

Crowther looked over facilities of the 1,000-seat Metro Theatre, where fete's being held, interviewed Levin, checked other fete-connected buildings and learned that Frisco's Palace of Fine Arts, originally built as "crown jewel" of 1915 Panama-Pacific Exposition, might be available in a year or two for this festival.

Pal: ◆ on grassy site overlooking Frisco Bay and the Golden Gate, has been in state of disrepair for many years, but in the last three or four years a citizens' nonprofit group has been active in drive to get it restored. State already has appropriated $2,000,000 for this purpose and last spring Frisco industrialist Walter Johnson (who's also one of the festival directors) donated $2,000,000 outright for this purpose. Final chunk of money needed—$1,800,000—was voted in bond issue election Nov. 3.

Line-up for this year's festival currently stands:

Nov. 11—"Orfeu Negro" (Brazil)
Nov. 12—"Il Generale Della Rovere" (Italy)
Nov. 13—"Smugglers of Death" (Czechoslovakia)
Nov. 14 (matinee)—"Santa Claus" (Mexico)
Nov. 14—"Beloved Infidel" (20th-Fox)
Nov. 15 (matinee)—"Broth of a Boy" (Ireland), "The Tangled Web" (Germany)
Nov. 15—"The Hidden Fortress" (Japan)
Nov. 16 — "A Matter of Dignity" (Greece)
Nov. 17—"Non-Scheduled Train" (Yugoslavia), "God in a Strange Place" (semi-documentary) (U. S.)
Nov. 18—"For Whom the Larks Sing" (Hungary), "Young Have No Time" (Denmark)
Nov. 19—"Lotna" (Poland), "Race for Space" (documentary) (U. S.)
Nov. 20—"Nude in a White Car" (France)
Nov. 21 (matinee)—"The Snow Queen" (out of competition) (Russia)
Nov. 21—"The Proper Time" (U. S.), "Crime and Punishment, U.S.A." (out of competition) (U. S.)
Nov. 22 (matinee)—"Tragedy of Love" (Hong Kong), "Kingdom and the Beauty" (Hong Kong)
Nov. 22—"The World of Apu" (India)
Nov. 23—"Village on the River" (Netherlands)
Nov. 24—"The Mouse That Roared" (out of competition) (Britain)

Plan, as in previous years, is to have first performance at 8:45 p.m. with a repeat performance at 6:30 p.m. following day.

Frisco Festival basically is a boxoffice-supported affair—with house scaled at $2—and Levin figures he ought to run pictures twice not only to give people more chance to see them but also to try to recoup on some of fete's expenses.

This year, for the first time, however, whole affair doesn't have to be supported by boxoffice take because the Frisco Board of Supervisors appropriated $5,000 to help cover some costs, mainly advertising.

Judges for 1959 fete are New Yorker's John McCarten, director Edward Dmytryk and bullring author Barnaby Conrad. Winners get Golden Gate Awards in following categories: best film, best director, best actor, best actress, best supporting actor, best supporting actress and best screenplay.

Amusement Stock Quotations

Week Ended Tues. (10)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	60	21⅞	20½	20⅝	—1⅞
33⅜	20½	Am Br-Par Th	220	32½	30⅛	31⅝	+ ½
111¾	61¼	Ampex	338	109½	103	104¼	—2
48¾	35	CBS	268	41	40	40⅞	— ⅛
24½	16¾	Col Pix	28	17⅜	16¾	16⅞	— ⅛
21¼	17	Decca	69	18⅝	17⅞	18⅛	+ ⅛
59½	32½	Disney	56	38½	36¼	37½	+ ½
98¾	75	Eastman Kdk	305	98¾	95	96¾	+3
9⅞	6½	EMI	2138	9⅞	8½	9⅞	+1¼
29¾	13⅛	Glen Alden..	3961	29⅛	26⅜	28	+1¾
37	27¾	Loew's Inc....	747	33½	31¼	32⅛	— ⅛
17¼	10½	Loew's Thea.	323	14⅛	12⅞	13¼	+ ⅛
14⅜	9⅞	Nat. Thea. ..	1362	14⅜	12½	14¼	+2½
50⅞	42	Paramount ..	68	48	45	47¼	+2¼
36¾	21	Philco	411	25¾	24½	24⅜	— ¼
158¾	96¼	Polaroid	326	158¾	147½	153½	+5
71	43⅛	RCA	741	65½	64⅛	64¾	+ ½
11⅞	8⅜	Republic	46	8¾	8⅜	8⅜	— ⅛
14⅞	13	Rep., pfd.	6	13⅝	13	13	— ½
40⅞	18	Stanley War.	‡311	40⅞	39	39½	— ⅛
33½	24½	Storer	24	31½	30¾	31	..
43½	30⅛	20th-Fox	97	33	30½	30¾	—2⅝
29⅞	25½	Univ. Pix ...	1	26	26	26	..
84	72	Univ., pfd. ..	†10	74⅜	74⅜	74⅜	..
32¼	24⅜	United Artists	98	27⅜	26	26⅞	— ¼
50	24¾	Warner Bros.	79	47	43¾	44½	— ⅝
136¾	87¼	Zenith	943	117⅜	107¾	115¼	+1¾

American Stock Exchange

5⅜	3⅞	Allied Artists	57	4⅝	4⅜	4½	— ⅛
11¾	8½	All'd Art., pfd.	4	9¾	10	10	..
12½	6	Buckeye Corp	39	7⅜	6⅞	7	+ ¼
7	2¼	Cinerama Inc.	126	4	3⅝	3¾	..
29⅞	14	Desilu Prods.	†266	18½	15	15¼	+1
9⅞	6	DuMont Lab.	154	8⅞	8	8	— ¾
9¾	5⅝	Filmways ...	49	6	5⅝	5¾	— ⅛
3	1½	Guild Films..	222	1¾	1⅝	1¾	..
10¼	7⅝	Nat'l Telefilm	6	9½	9	9	— ⅜
10¾	4¾	Skiatron	110	5	4¾	4⅞	— ⅛
9⅞	5⅝	Technicolor ..	218	7	6⅜	6½	+ ⅛
7⅞	3¼	Tele Indus...	207	4⅞	3½	4¼	+ ¾
22½	9	Teleprompter	69	13¾	11½	13⅝	+2⅛
14⅞	7	Trans-Lux ..	25	11¼	10⅝	11¼	+ ¼

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1 9/16	1¾	—1/16
Cinerama Prod.	2⅝	2⅞	— ⅛
King Bros.	1¾	2	..
Magna Theatre	2¾	3	— ⅛
Metropolitan Broadcasting	17¾	18¼	..
MCA Inc.	26	26½	+4
Scranton Corp.	2	3½	..
Sterling Television	1⅝	2⅛	— ⅛
U. A. Theatres	9⅜	9¾	+ ½

* Week Ended Monday (9).
† Actual Volume.
‡ Ex-dividend.
(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.*)

Schwartz Forms Valiant Films In Takeover of Hal Roach Corp.

After five months of delay, a new management group under Fred J. Schwartz has taken over Hal Roach Distribution Corp. The new outfit will be known as Valiant Films Corp. It has invested $250,000 in operating capital and has committed $500,000 to the acquisition of new product.

Valiant will honor the contracts and obligations of its predecessor, Hal Roach Distribution, though it will have no further connection with Scranton Corp., the parent company of HRD, which went into bankruptcy. The Schwartz group purchased HRD from the Scranton trustees and indemnified it for certain commitments.

Five-man team which will run Valiant includes Schwartz who's president, Arthur Sachson, v.p. and general sales manager; Herbert Gelbspan, v.p.; Mitchell Klupt, v.p. and treasurer, and Herbert Schrank, secretary. In addition, Phillip S. Lewis, an international film distributor, and attorney Max H. Galfunt have joined the company as directors. Valiant so far has issued only 100 shares. It's authorized to put out 1,000.

When Scranton, the Hal Roach outfit, originally absorbed the Hal Roach studios, it created Hal Roach Distribution as a subsidiary. Distributors Corp. of America, headed by Schwartz, assigned all its distribution assets to HRD, but retained its assets. DCA in turn got Scranton stock and an over-ride on distribution agreements. Scranton at the time agreed to put up $150,000 and provide between 10 and 12 pictures a year.

Then Scranton ran into trouble. It delivered only one film—"Go, Johnny, Go," which proved a hefty grosser—and a fraction of the money. With Scranton going into receivership, HRC's credits evaporated and the company was unable to acquire product. DCA continues to exist and has sizable unrecouped distribution advances, according to Schwartz.

Valiant, buoyed by the success of "Tamango," which looks to do close to $1,500,000 domestically, will retain its nine U.S. branches and the entire staff of HRD. It lately has acquired three new pictures—"Terror Is a Man," "The Scavengers" and "The Sword and the Cross." Latter is in CinemaScope and color and is one of the Italian spectaculars. "The Mask" has been skedded for release next summer.

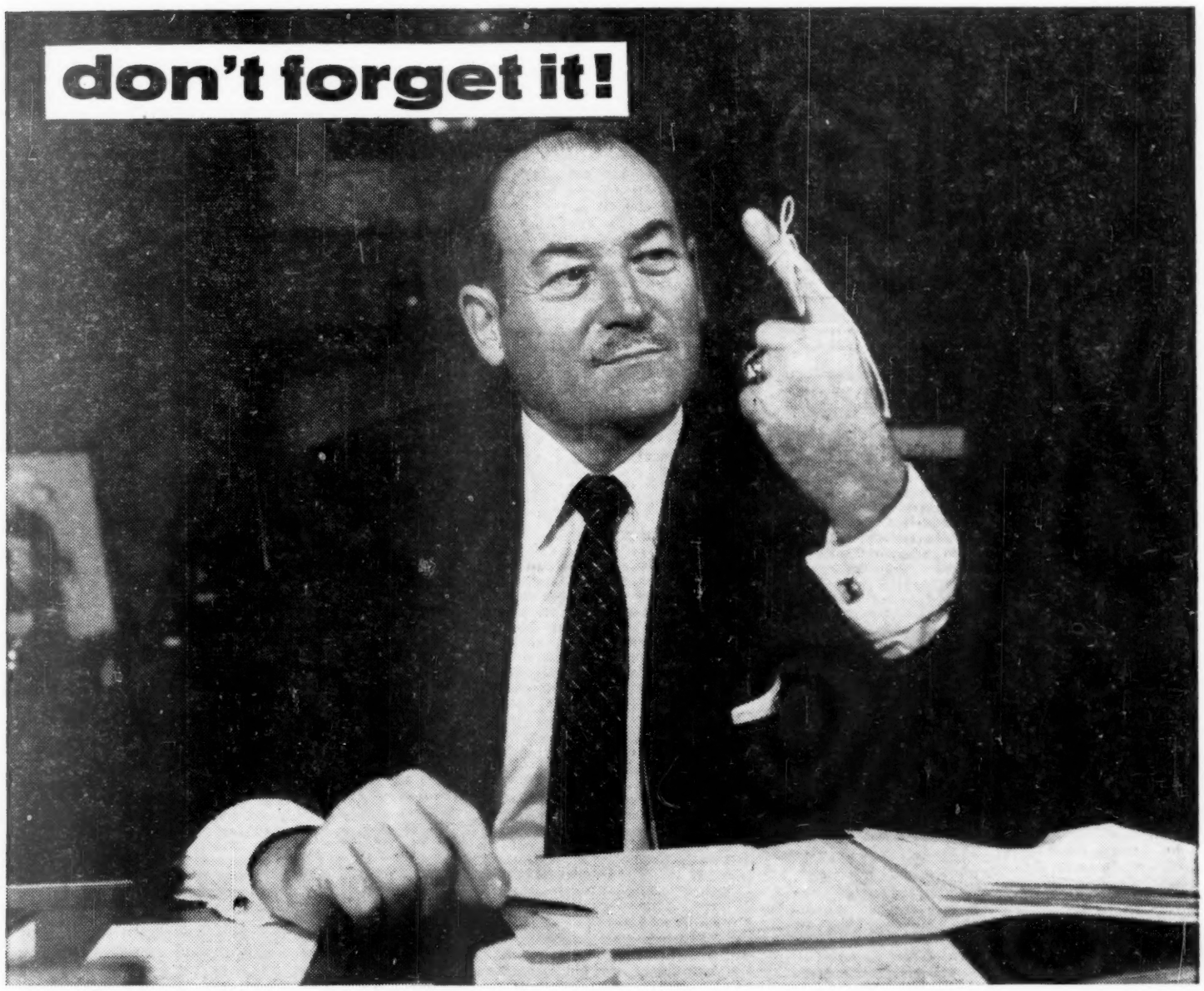
Schwartz said Valiant would now purchase additional films. It may also invest in production abroad. It took five months from the time that the Scranton trustees okayed the deal until the Valiant stock certificates were issued. Court approval was acquired for the transaction.

MAYFAIR RECHRISTENED AS DEMILLE THEATRE

Mayfair Theatre, Times Square first-run recently acquired by Walter Reade on a long-term lease basis, is to be renamed the DeMille Theatre in honor of the late Cecil B. DeMille. Ceremonies will be Dec. 2 on the occasion of the premiere of the AromaArama (all-scent) feature "Behind the Great Wall."

Mrs. Joseph Harper, daughter of the film producer, has endorsed the renaming of the house, said Reade.

Dedication of the theatre will follow by a few weeks the publication by Prentice-Hall of "Cecil B. DeMille—Autobiography." Mayfair is now undergoing renovations at a stated cost of $300,000 and, claims Reade, will become "Broadway's newest and most modern showcase for important and specialized attractions."



"It's amazing how little time is spared for things which really matter. That's why I'm keeping this piece of string around my finger during the Once-In-A-Lifetime Tribute to Trailers – to remind me of the great job trailers do for the boxoffice!"

Robert L. Lippert

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

Shipbuilding Finmeccanica May Give U.S. Films 'Out' on Italian Funds; Yanks Now More 'Independent'

The American distributors are "prepared to listen" to an offer by Finmeccanica, the Italian shipbuilding agency, under which they'd make available their blocked funds in Italy for compensation deals, provided Finmeccanica was willing to negotiate a "flexible" discount rate.

The companies are going to have a meeting on the Finmeccanica question in the near future. They had a deal with the semi-official agency until last August. Under that deal, Finmeccanica had first call on the blocked lira at a 9½% discount.

Now, the situation has changed radically.

Official remittances under the new film agreement are up from $3,000,000 to $7,000,000, and many of the companies have very little coin available for compensation deals since most of it has been used up in production and other arrangements. There's a good chance that the Yanks' accounts in Italy will be further liberalized.

Thus, the Americans can act with a new feeling of independence. Finmeccanica is eager for the lire and has made an offer to take a large amount of them at a rate slightly better than the 9½%. There are indications that this will be rejected. If Finmeccanica comes down further, and is willing to renegotiate the rate each year, the Motion Picture Export Assn. may again go for a tie.

The Word From Rome

Rome, Nov. 5.

Under no circumstance will MPEA renew or go into a new deal with Finmeccanica of Italy for unfreezing of film money on the 9½% terms of the old arrangement, a spokesman for MPEA said here this week in comment to reports of negotiations for a new agreement to replace the old one which expired in August.

Pointed out that such conditions can no longer even be considered under the new local circumstances which find the lira stronger than ever in an Italian—and European—hard-money economy boom. Further noted that recently-signed MPEA-ANICA pact calls for further liberalization of cinematographic accounts (above and beyond the raising of the free-remittable total to its current new level) and that responsible Italian government officials have recognized that these film accounts are the only ones discriminated against by the Italian economy.

MPEA has pointed out to the Italians that in principle, it is willing to go into a new deal with the shipyards here and thus "move" the frozen coin which is currently lying profitless in local banks—but that in view of the changed conditions in the local economic setup only offers considerably better than previous deal will be entertained. Understood that Italians have already come up with compromise offer, but that this is still felt insufficient by Yank negotiators.

Further noted here that question is, at the moment at least, an academic one, and for a simple reason: there is very little frozen money left now that the remittable ceiling has been raised and Yanks have at the same time continued to use remaining funds in several production and co-production deals in this country. Hence the argument is no longer as important or as pressing as it used to be when locally-frozen Yank coffers were filled to the brim.

Sideline report from another local source unconfirmedly says that while rest of Italian economy is riding a boom crest, the shipyard sector of Finmeccanica is less flourishing (some say it's even a dead weight on the rest of the combine), and that there are plans afoot to separate this sector from the rest of Finmeccanica, with the new trust to be called Fincantieri. It would presumably be with this new outfit, when formed, that Yank-Italian unfreezing operation would be carried forth.

How's That?

"It is amazing that film makers have not yet treated realistically and with depth the technical and professional services that surround decision-making in business and financial affairs. To put it bluntly, the movies have not yet faced up to dealing with the processes and people that make our economy live."

So states the American Institute of Certified Public Accountants, which took things in its own hands and had a 28-minute film, "CPA," produced.

ONE THING FOR SURE: INVESTIGATIONS GO ON

Washington, Nov. 10.

The House Post Office subcommittee is getting into the investigating act. Chairman Kathryn E. Granahan, (D., Penna.) said the committee next year would look into self-regulation in the film and publishing industries.

Mrs. Granahan has invited Eric Johnston, prez of the Motion Picture Assn. of America, to appear. She said many persons had voiced concern about film advertising. "Screens and billboards of the nation have been filled with 'adult presentations' dealing with sexual immorality, sex crimes, perversion, nudity, brutality and extreme violence," she claimed.

Motion Picture Assn. president Eric Johnston said Monday (9) he would appear before a House Post Office subcommittee investigating "obscenity" to deny charges the Production Code was losing effectiveness and pictures are overemphasizing sexual immorality and perversion.

Johnston is actually irked to have his org and its members linked with any investigation of any "obscenity" in the mails, which is area of Mrs. Granahan.

Ban 'Playboy' Mag & Film Stills Get Press Breaks

San Francisco, Nov. 10.

"Cry Tough" (UA) is reaping newspaper publicity as result of suburban banning of Playboy mag's November issue, which contains spread of Linda Cristal and John Saxon embracing on bed. Ban started last weekend in San Mateo 15 miles south of Frisco, where police chiefs in Palo Alto, Menlo Park and Mountain View—all mushrooming bedroom communities—quickly took similar action, and in many cases dealers complied.

In San Jose, city of 150,000 60 miles south of Frisco, District Attorney's office now investigating possibility of Playboy ban. Censorship is being fought vigorously by ACLU's Frisco chapter and mag's publishers, who are also benefiting by increased Playboy sales. Film stands to gain considerably as boxoffice on basis of front-page furor which included, in one instance (Chronicle), reprinting of "Cry Tough" stills.

Wenzel's Asian Journey

San Francisco, Nov. 10.

California showbiz vet and publicist Arthur S. Wenzel is hitting the Orient. First stop is Honolulu where he will be guest of Sheriff Duke Kahanamoku, a lifetime friend.

He hits Manila Dec. 9, Sydney Dec. 12, Tokyo Jan. 4.

Joshua Logan back in town after completing work on "Tall Story" for Warner release. He's now set to produce and direct a legit entry, "There Was a Little Girl," authored by Daniel Taradash. **Jack Webb** has a crowded schedule for today (Wed.). He's to appear at nine different theatres in the Gotham area in connection with the opening of "—30—".

Attacks & Threats

Continued from page 7

this area, a non-member who is known to have looked with disapproval on much of the organization's previous belligerency.

There even was singing between the morning and afternoon sessions. It was provided by the Choralaires, mixed local singing group conducted by Bob Mantzke, son of NCA president Frank Mantzke.

Berger quips evidently had reached Mantzke's ears because in the course of his remarks he mentioned that he had been accused of being "pretty old fashioned" because he doesn't attack and threaten the film companies. However, he said he had no apologies to make—that he believes if the industry is to progress all segments must work in harmony and that attacks and threats "have gotten us nowhere and moreover companies now are gradually showing they're amenable to seeing the light."

After this Mantzke comment, theatre operator Ted Mann backed up the current non-belligerency. "I've heard criticisms of Mantzke because he doesn't blast." Mann told the convention. "I heartily indorse the way that he's conducting this organization. Attacking and threatening is a thing of the past and stupid."

Critical Nonetheless

Actually, during the convention Mantzke did speak out briefly against high percentage as "unreasonable" and said that theatres grossing $1,000 and less should be sold the "important" pictures—the only ones that now are capable of doing satisfactory business—flat.

He also had some unkind words to say about National Screen Service, calling it a "monopoly" and asserting its prices were too high and its service had been inadequate.

Mantzke, too, took Paramount president Barney Balaban to task for a statement attributed to him by the "Wall Street Journal" to the effect that his company would revert to its old policy of sitting back and waiting to produce pictures until the old established stars become available again.

"What about getting some of the television stars?" said Mantzke. "Very few of the old name film stars mean much to the boxoffice any more anyways. My contention is that all film companies owe it to themselves and their stockholders to produce more pictures in order to keep alive the exhibitors who have helped to make them what they are."

However, the aforementioned criticisms occupied only a few seconds and sentences of Mantzke's many remarks to the convention.

Mantzke decried the trend toward "for adults only" pictures and the many showhouse newspaper ads containing that phrase. He feels exhibition going along such lines faces the danger of driving away its most numerous and best customers—the young people.

Optimism

Both Winchell and Ben Marcus, National Allied States director and Wisconsin Allied board chairman, also a speaker, expressed optimism regarding exhibition's future.

"We haven't a boxoffice worry as long as we have a product to sell and sell it effectively," declared Winchell. "The stage has been reached where one of our chief competitors, tv, has become more of an advertising medium than an entertainment branch and people, with the urge to get out of the house, too, are deserting it and returning to the theatres for their amusement in ever increasing numbers."

Marcus declared that the pictures distribution system needs overhauling so that the subsequent-run neighborhood houses and the small-town theatres get the screen attractions sooner and in time to benefit from their big city downtown advertising and exploitation.

Mann, a former NCA president, urged all exhibitors to go along with C. of E. as one of the most constructive developments in film industry's history and one that is certain to be helpful to everybody in the industry. He also lauded conciliation as a blessing for small exhibitors particularly.

Lopert, UA's Subsid, Into Vidpix, Separate From UA's Own Video Dept.

Lopert Films Inc. is going into television film distribution and has appointed Robert B. Morin as general manager of that department. Some 60 features, produced between 1957 and 1959, and including J. Arthur Rank films, are being packaged.

Lopert Films is a subsidiary of United Artists, which itself has a tv subsid. However, UA didn't handle the theatrical release of the Rank features which Lopert took over when Rank folded in the States.

Morin formerly was eastern sales manager for MGM-TV and prior to that was with United Artists Associated.

REGINA DOWN TO 5

Rex Folds As Owner (Class of '09) Ill

Regina, Sask., Nov. 10.

The 660-seat Rex Theatre in downtown Regina ceased operations Saturday (7), narrowing the situations for this city of more than 100,000 to five. Two nearby drive-ins also operate in the summer.

Ill health of the owner- manager J.D. (Jack) Watson, was given as the reason for the shutdown. Watson, an associate of Famous Players Canadian Corp. since 1942, will continue to operate the Queen City Drive-in in co-operation with Famous Players. He supervised the building of the ozoner in 1950.

Watson will be assisted by Miss Rubie Westvelt, long-time assistant manager of the Rex, the Queen City Drive-in and the now defunct Grand Theatre.

The original Rex opened Dec. 24, 1912, was destroyed by fire in September, 1938 and then rebuilt the following year.

Watson, originally a projectionist, was one of three partners who took over management of the Lux Theatre in Regina in 1909. Three years later he joined Allen Theatres, Ltd., builders of the Rex. He bought a half interest in the house in 1926 and took over ownership in 1935.

CREATIVE EXEC UNDER KARP PENDING STILL

Talk has been resumed in Paramount circles anent appointment of an exec in charge of the creative end of the studio operation. He'd work under studio v.p. Jack Karp.

President Barney Balaban and other homeoffice execs will trek west this upcoming weekend and likely will look into the matter.

Placement of a production man had been hinted at by Balaban six months ago—or at the time Karp was named to replace Y. Frank Freeman—but nothing was done about it and it had been assumed in the trade that the idea was dropped.

This, it now appears, is not the case. Easterners still want to hire somebody to take the role once held by the late Don Hartman. Latter functioned as production head under Freeman when Freeman was studio administration boss.

Further, Par is currently auditioning for a story and talent exec, who would work under eastern production chief Russell Holman.

'SHOWBILL' MAGAZINE INTO N.Y. ARTERS

Patrons of the New York "art" houses last week received the first copies of "Showbill," newly-published program magazine listing not only credits and background data regarding the film on view, but also articles about "the cinema."

First issue contained pieces by Ingmar Bergman and Ben Hecht. Showbill is published by James H. Heineman, Edward A. Hamilton and Charles Preston. There'll be more than 250,000 copies handed free to art house patrons each month. Most of the top arties in Manhattan are subscribers.

H'wood Guilds

Continued from page 3

cember, covering a basic agreement for the entire industry. Successful negotiations of a basic pact would be followed by work on a television supplement.

Writers Guild, by January, will be in negotiation on tv contracts with the networks, major companies and independents, and meanwhile is still trying to negotiate a theatrical agreement. Writers have entered pacts with five indie companies, endeavoring to sign with others and are preparing to strike the majors.

Screen Directors Guild's contract expires April 30 with negotiations to begin 90 days earlier, or on Feb. 1. Directors, whose last negotiations fell short of objectives, this time out will propose a tougher contract, aiming for many of the same goals as the writers.

New demands are being introduced by various of the guilds. SAG, for example, wants a pension and welfare plan for actors. The guilds are seeking a provision for reopening contracts when and if toll tv production arrives.

The guilds are angling, too, for a formula covering residual payments on the tv release of post-1948 features. Writers Guild deal with the five indies calls for a payoff of 4% of the gross after distribution expense. A separate objective concerns payment for post-'48 features which first are shown theatrically and then go the pay-tv route.

Most Crucial Issue

Continued from page 5

Exhibitors in attempting to meet the problem of the product shortage. To those who have criticized the C. of E. for moving too slow, Rosen declared: "I challenge these critics to tell us who in C. of E. promised them miracles."

Anybody with vision, he said, knew that the C. of E. faced a long, tough job "and that could not brush away in a few months the accumulated ill-will between buyer and seller" and "dissipate the ill-will and the bad practices and the complex problems of several decades."

Rosen was especially blunt in rapping the film companies for selling their pre-1948 films to television. However, he placed part of the blame on exhibition for not being adequately united and organized to conduct a campaign to prevent the tv selloff.

The SW executive applauded the film companies efforts to make so-called "best effort" pictures, that is, films with top stories and costly production values but instead of stars casting them with "new faces." He noted that theatremen must share the risk in pushing these films as a way "to help break down the extortionate film prices we are paying for big name features . . ." The industry's future, he said, is in such features and their "new faces." "Every exhibitor should sell them hard and do his part in the revival of our business," he said. "In this way we show the studios how to escape the ever-rising costs which are reflected in film prices. And the seller's market, the monopoly market, would be broken."

Summer's Example

This past summer, Rosen noted, proved that a fair supply of quality pictures can convert red figures into black. "No further proof is necessary of the soundness of our cry for more and more product," he added. "We cannot afford any more of these periodic famines."

He pointed out that the recent release of Joseph Levine's "Hercules" was an example that "a multi-million, multi-star production is not indispensable to blockbuster business." He stressed that the right picture launched with a hard-sell campaign can pay untold dividends at the boxoffice.

Seth Raisler's NSS Post

Seth Raisler, who formerly held various sales posts at Columbia, has been named head of the contract department at National Screen Service, NSS v.p. Burton Robbins disclosed this week.

Raisler left Col a few weeks ago after a long association.

'Ben-Hur' Not Metro's Only Love

Jack Byrne Reminds Theatremen of Company's Continuing Stress on Regular Releases

Hollywood, Nov. 10.

Acknowledging that there might be exhibitor fears that Metro plans an all-out campaign on "Ben-Hur" to the exclusion of regular product for regular distribution channels, Metro sales v.p. Jack Byrne says "not so."

Obviously "Ben-Hur," with all that's riding on it, is uppermost in company minds these days, but Byrne is the executive more than any other who gets out throughout the country and has to meet the exhibitor face to face. He knows the problems and he is conscious of the company's responsibilities even beyond the day when "Ben-Hur" will have had its run.

Here last week for a viewing of new company product, Byrne is off this week for a meeting of sales and division managers in Chicago. After that it's back to New York to touch home base briefly before another foray into the field.

"Despite the importance the company places in 'Ben-Hur,' it is equally important to make sure that the steady flow of product from the studio continues," he says. "Returns from 'Ben-Hur' for the average exhibitor are remote, although they will eventually share. But Metro has a line-up of films that we consider a top line-up and would consider it so even without 'Ben-Hur.'"

Byrne emphasizes, as he does whenever the opportunity presents itself, that Metro's release policy is based on a steady, regular flow of films.

"We have never spotted releases for certain times of the year," he says. "We are not withholding pictures for preferred playing time or a special time of year. That is not Metro's policy. This is not a business that will stand up with only three or four months of business a year."

Confab attended here by Byrne also saw other home office and overseas reps in. They included treasurer-v.p. Robert O'Brien, Metro International 1st v.p. Maurice Silverstein, Metro-TV chief George Shupert, controller William Harrison, and Metro-TV sales head John Burns. Also Matthew Raymond, head of Metro's British studios, making his first visit to the home office since his new post assignment.

Films screened by the execs, who met with studio toppers headed by Sol Siegel and Benny Thau, included "Wreck of the Mary Deare," "Never So Few," "The Gazebo," "Home From The Hill," "Please Don't Eat The Daisies," "The Time Machine," "House of Seven Hawks," "The Last Voyage" and "The Subterraneans," all finished product. Group also saw footage on current productions, "Huckleberry Finn," "The Bells Are Ringing," "Key Witness," "Platinum High School," and "All The Fine Young Cannibals."

Although Byrne is primarily a feature film man, the sales meet also was concerned with tv product, and studio tv topper Richard Maibaum took part in some of the sessions.

From here Byrne went to a similar meet in Chicago, which opened this Monday (9) and runs through Thursday. Attending this were Herman Ripps, Lou Formato, John Allen, John Maloney, William Devaney, Walter Banford, Harold Zeitner, Robert Mochrie, Burtus Bishop and Jay Eisenberg.

Byrne says that advance sales on "Ben-Hur" are the greatest of any hard-ticket attraction in film history. He says at this point, prior to opening, sales in New York, Chicago and Los Angeles, are better than for "The Ten Commandments" and "80 Days Around The World."

"At last I have found it!"
"Such rare pleasure is worth the seeking. For to me, this is the perfect Scotch!"
THE ANTIQUARIAN

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Wyler, Heston Dub Christian Century 'Uncharitable'

Boston, Nov. 10.

Stung by an editorial accusation in The Christian Century, which said Protestants should challenge "the promotion of lurid distortions of the Bible," William Wyler and Charlton Heston, director and star respectively of "Ben-Hur" have leaped to the picture's defense.

Piece drew a head on several Biblical pictures, notably "Ben-Hur" and "Solomon and Sheba," neither of which has yet been released. It said "Ben-Hur" made the rest "look like pikers in this perverse translation which would replace art with gaudy but costly superficialities." Protestants, it observed, "need not subsidize these vulgar efforts to use the Bible against itself."

In Boston to do p.a.s for "Ben-Hur," Heston—as did Wyler—attacked the Protestant publication's condemnation of "Ben-Hur" without having seen the film. "I'm afraid they have crawled out on a very narrow limb which will shortly precipitate them into an embarrassing quicksand," Heston said in a taped interview with Bob Nelson on Station WBZ in Boston yesterday (Tues.).

"They made very extravagant statements which they will have difficulty in defending. They made them without seeing the picture, which seems to me a basic error in judgment. I'm afraid I can find only one element of truth in what they say. I am inclined to agree with them that 'Ben-Hur' may have elements of 'unbeatable box-office' in it."

Wyler, in an interview with United Press-International, said: "There are no orgies, and very little sex in the picture. There are only two kisses in the entire film. This is not a Biblical movie. It is a fictional story with not a single bubble-bath scene. There are sound Biblical characters, and they are treated with reverence and good taste."

Heston, in his interview, pointed to Wyler as a director with many tasteful and artistically valid films to his credit. Referring to Cecil B. DeMille's "Ten Commandments," the actor said "Ben-Hur" was "a different sort of picture."

Dirt Poor in Texas

Lubbock, Tex., Nov. 10.

Robert Wagner is currently a visitor here to soak up Texas atmosphere for a 20th-Fox feature, "All the Gay Young Cannibals." He will co-star with his wife, Natalie Wood.

In the story Wagner plays the role of a "dirt poor Texan," and is here to obtain first hand pointers on how to talk Texanese.

Boston Strike

Continued from page 2

13 if needed. On the half hour, 5-min. news nuggets and specialized information was added.

WBZ-TV increased its per diem newscasts, "Teleditions," by six, ranging from 5 to 15-mins, over and above its regularly skedded average of nine per diem. First of station's special "Teleditions" went on the air Friday (6) a.m., first day of the strike. Betty Adams' "Today At Home" show, 9-9:30 a.m., originated in its entirety from the WBZ-TV newsroom with news director "Dinny" Whitmarsh giving an on the air run down of how the newsroom was going to operate during the strike.

WHDH-TV, under Joe Levine, news director, began in depth tv news shows with interviews of politicos, people in the news, etc., and filmed news events. WNAC-TV stepped up its tv and radio news coverage as did WEEI, WQRL, WEZE.

Guy Livingston, VARIETY critic, appeared on WHDH-TV's special news program, produced by Joe Levine, Monday (9), with a seven-minute interview by Frank Avruch on legit openings, night clubs, films. Livingston also taped a three-minute rundown of show business events for "Program PM" on WBZ radio Friday (6).

The VARIETY reviewer will review pre-Broadway shows opening in Boston on WHDH-TV in a newly created program for the news emergency.

Indications were that the strike may be of long duration. Previously, Herald-Traveler publisher Robert B. Choate had warned in a memo to employes: "If arbitration is not the answer than the newspaper plants apparently must be closed for a very long time."

The Greater Boston Chamber of Commerce said a protracted strike would jeopardize improving department store sales and added that without Christmas advertising, thousands of part time holiday jobs in the stores would be lost.

Diversion of newspaper advertising funds to radio and tv is underway in full scale. First run theatre are buying prime time spots on radio and tv, and the battle for time began with department stores, automobile dealers, caught with new cars, supermarkets all vying for radio-tv time.

Advertising agencies reported that clients were stepping up their advertising appropriations on tv and radio as much as $20,000 a week. This money formerly went to newspapers.

William Loeb, president of the Manchester (N.H.) Union-Leader, said it would "supply as many papers as we can produce to distributors in the Greater Boston area at our regular wholesale price." Manchester is 56 miles from Boston.

Loeb pointed out that his papers did the same in the 1957 strike and at that time there was "serious interference" with their distribution. "These illegal acts," he said, "ceased only after the antitrust division of the Dept. of Justice very swiftly and ably stepped into the situation."

With the Christian Science Monitor, which operates an open shop and is not affected by the strike, the only daily publishing, show business interests had problems in getting their current bill to the public.

Boston printers, earning $119.40 weekly, plus $4.75 paid to their welfare and retirement fund, rejected an offer of 9c hourly increase retroactive to Jan. 1, plus another 7½c next Jan. 1. In addition, the publishers offered to pay 15c per shift to the welfare and retirement fund this year and 5c more next year. The union's demands have not been disclosed.

WEEI's Marie Houlihan reports the CBS station actively expanding its coverage, already broad. The regulars are increased with byliners from the struck dailies including Alan Frazer and Eliot Norton, Ruth Mugglebee and others. Situation puts station news director Arthur C. King on the wellknown treadmill until further notice.

Citation's Spanish Release

Citation Films, headed by A. W. Schwalberg, has acquired distribution rights to "The Song of Sister Maria" from Jules B. Weill's Colorama Films.

The film, a Spanish production, is currently being dubbed into English in Paris. It's being geared for January release.

Ireland Never Lays a Scissors On Film Being Made—Just Being Shown

Hollywood, Nov. 10.

The government of Ireland is offering complete freedom from censorship as one of the attractions to foreign producers, according to actor Dan O'Herlihy. Getting filmmakers to come to the island republic is an important part of the country's crash program to build the economy, he said.

O'Herlihy, who just returned from filming "A Terrible Beauty" in that country, said that although the Irish government has a strict censorship policy concerning local exhibition of films there is virtually no censorship of production, whether through script approval, monitors on set or scissoring of film footage.

He estimated that for the same production value, a film can be produced in Ireland for 60% of the price paid in the United States. It's largely because of the low cost of labor but also it's because Ireland is in the sterling area and comes in for some Eady Plan advantages. (Irish money, by the way, is backed by the Bank of England—it says so on paper currency itself).

Although it's a republic outside the British Commonwealth, Ireland gains some Commonwealth advantages because of the close economic ties with Britain, he said. For example, he noted that the British government will recognize several categories of Irish film workers as British for the purpose of calculating the amount of Eady Plan subsidy to be allotted in co-productions with British producers. For practical reasons, key people, however, still have to be brought from London, O'Herlihy said.

So far, the only studio in Ireland is Ardmore, near Dublin, which has three sound stages and complete technical facilities except for processing, the actor stated. There are plans to build a processing lab in the near future, he said.

As to television, O'Herlihy said a half-hour segment of top quality can be turned out for about $18,000. The country has no television station of its own but one will be built near Dublin during the coming year, he said. "It's still the only country I know of where motion picture tickets can be sold on the black market."

Ardmore, owned by Louis Elliman and Emmett Dalton, produces low-budget films for the Irish domestic market when it isn't renting space for foreign companies, O'Herlihy said.

Market for Nun Tales

How many pictures about a Catholic nun will the market stand at a given time? Not even two, in the apparent opinion of Warners.

This company for some time has been holding back on the release of "The Miracle" so as not to conflict with "Nun's Story." "Miracle" is now set to open tomorrow (Thurs.) at Radio City Music Hall. "Nun's Story" was sent into initial release last summer.

'Ben Hur' No Spec To William Wyler; 'Candle' His Next

By JAMES POWERS

Hollywood, Nov. 10

"Ben-Hur" spectacle? Not to William Wyler, who directed the film. To him it's a story, and the fact that there are spectacle elements do not make that any different.

For the first time since tucking the final 19,000 feet of the $15,000,000 Metro production into the cans, edited down from 1,250,000 feet of exposed film in Camera 65 process, Wyler sat down and talked about what had been wrought, his first interview since winding the picture.

He is inclined to discount talk of spectacle for itself. He points out that the coliseum scenes for the chariot races are no larger than newsreel shots of Yankee Stadium during the World Series, that the Roman galleys are no bigger than the Queen Mary. "It's the fact that we had to build these things ourselves that seems to intrigue people," he speculates.

Wyler thinks comparisons of costs are foolish. "If a cheap picture doesn't make money then it's too expensive," he says. "I'd rather have my money in the most expensive picture ever made than in the cheapest."

Pressed for his feeling about the newer techniques compared to the old, the director sighs for the old days and says, "Yes, I miss them."

Still, "there are other rewards," he adds. "Color can be used dramatically, and (cameraman) Bob Surtees has achieved some wonderful contrasts, bold, brash color, compared with gentle, subtle color."

When Wyler finishes with the New York and London preems of "Ben-Hur," he will take a three months vacation in Europe before starting his next film. He will have been on the Metro production more than two years. His next, Wyler says, is a comedy, "Roman Candle."

Par Pairs 'Big Night' With 'Jack The Ripper'

Los Angeles, Nov. 10.

Paramount has bought Maycliff Productions' "The Big Night" to package with British film, "Jack the Ripper," released in U.S. by Par.

"Night," produced by Vern Alves and directed by Sidney Salkow under title of "Playmates," stars Randy Sparks and Venetia Stevenson, and features Dick Contino, Anna Lee, Jesse White and Dick Foran.

Webb's Alkie Anon Film

Detroit, Nov. 10.

Jack Webb says, "I think the public wants two things in moving pictures — comedy and information." And, Webb feels he's got just that combination in a story about Alcoholics Anonymous which he plans to film next. After that may come "Howie," service comedy written by William Bowers.

It concerns civilian pilots who go into the Air Force.

Webb was here to bally his latest film.

RIVAL REVIVALS OF PITCAIRN ISLE SAGA

Hollywood, Nov. 10.

History is repeating itself on two fronts. Following the early last week announcement by James Clavell that he'd do "Mutineers" as first on his new Paramount writer-producer-director contract, came the Metro disclosure over weekend that it would re-make "Mutiny on the Bounty," first produced by studio back in 1935.

New Metro film will be an Aaron Rosenberg production, lensed in color and Camera 65 and to be shot on authentic locations in South Pacific. Eric Ambler has already completed a screenplay based on two novels by Charles Nordhoff and James Norman Hall, "Mutiny on the Bounty" and "Pitcairn Island."

Clavell's "Mutineers" is based on adventures of the Bounty crew after they mutinied and landed on Pitcairn Island.

Bill Brower on the BV

William Brower, formerly with Universal, has been Buena Vista sales rep in Cincinnati.

Succeeds Jack Alexander, who recently exited the company.

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Calif. Assembly Threatens Subpoena To Force a Skiatron Demonstration

Los Angeles, Nov. 10.

Skiatron Television was threatened with a subpoena last week to force the company to present testimony before the California State Assembly's interim committee on pay-see television.

"I think we ought to call him down here and sweat him . . . this has all the elements of a dodge," said Assemblyman Charles Chapel referring to a telegram sent by Skiatron's Jerome Doff to explain his absence.

Doff's telegram had explained that Skiatron was unable to make a demonstration of its physical facilities and thus felt it had nothing new to tell the committee. Doff said privately that the company had not had time to set up a demonstration in Los Angeles since all of its experimental work was being done in New York.

Assemblyman James L. Holmes concurred with Chapel that the company's absence looked "suspicious" and Assemblyman Rex M. Cunningham, chairman of the interim committee, said he would have a subpoena prepared for Doff to appear at a future meeting, in either December or January.

Informed of the committee's move, Doff said he was "upset and amazed" and that he was sure it was the result of a misunderstanding. Skiatron, he said, had nothing whatever to hide and would appear at the hearing voluntarily. He said he felt he had covered Skiatron's argument last June when he testified before the Assembly's pay television committee in Sacramento.

Very Costly

New testimony uncovered last week by the committee included the statement by William J. McLean, representing the Pacific Telephone Co., that home-toll via telephone wires could not be started for a considerable time. "We would have to build practically everything new" at a cost of many millions of dollars, McLean said, and the phone company wouldn't build such installations without a financial guarantee which would prevent possibility of any of the the burden being passed on to regular telephone subscribers.

Manly W. Edwards, telephone and telegraph engineer for the California Public Utilities Commission, said the PUC would require such a guarantee to protect the public. He indicated that some responsible opinion feared that a wire system would require the doubling of present telephone plant facilities but said he didn't believe this would be true because of research developments now in progress to make possible the transmission of a tv signal via ordinary telephone wires. In any case, no telephone company in California—which has one of the most modern systems in the nation—could institute pay-tv system in the near future, Edwards said.

William M. Bennett, chief counsel for the PUC, reaffirmed that new legislation would be necessary before the PUC could control pay-tv, since it was neither a telephone service nor a public utility according to the California Supreme Court.

T. M. Chubb, chief engineer and general manager of public utilities and transportation for the City of Los Angeles, urged that any franchising arrangements for pay-see should be left up to the cities and not mangled by the state. There would be no confusion of varying and contradictory regulations from city to city, he said, since the League of California Cities has agreed on a uniform regulatory ordinance. If public thorofares are used for the wire systems, he said, the city would propably charge $100 for the franchise and 2% of the gross income of the company for the use of public property. No city control was possible for air-link systems.

'Our Ladies Agin It'

Mrs. Fred S. Teasley (of Montrose), radio and television chairman for the California Federation of Women's Clubs, said the presidents of the television networks had written her that they would abandon advertising-sponsored television and switch to a pay-see system if toll principle were approved. She said that votes taken by all divisions of her group showed overwhelming opposition to pay-see. CFWC membership, she said, was about 80,000.

The committee apparently regarded Angel Toll Vision as visionary since they hurried Hal. H. Schwartz through his testimony. It's "voluntary, subscribed-in-advance pay television," he said. As envisaged by Halvick Industries of Mill Valley (which makes "Vibrabath," a therapy device), Angel Toll Vision would advertise a proposed show. Members would indicate whether they wished to see it and if, by a certain deadline date, enough had requested the show it would be televised on regular network channels and the members would be billed later. The general public and the members who did not request the show would be able to see it free if they wished.

Chester I. Lappen, v.p. of Telemeter (now a division and not a subsidiary of Paramount), explained the wire system, now familiar to the trade. He defended pay-see as a natural development of theatre—from hardtop, to drive-in to the living room—and said it wouldn't hurt free-tv. "The vast majority of the stuff on tv now could not be sold," he said, "there's even some problem of giving it away."

The committee toured Telemeter's Santa Monica installation yesterday afternoon and is supposed to look at Angel Toll Vision's electronic IBM accounting system today. It will reconvene Dec. 1 at the State Building to look into various possible franchising arrangements and will meet again in January to take a look at Skiatron.

REG PLUMB NEW PREXY IN SASKATCHEWAN

Saskatoon, Sask., Nov. 10.

Reg Plumb, manager of the Capitol Theatre, Saskatoon, was elected president of the Saskatchewan Motion Picture Exhibitors' Assn. at the annual meeting here. He succeeds J. Lundholm of Swift Current.

Directors are: A. M. Crawford, Watrous; G. R. Miller, Wynyard; R. R. Southman, Gainsborough; H. Durham, Shaunavon; G. M. Miller, Kelvington; H. Gunn, Regina; F. Beatty, Kerrobert; J. Marshall, North Battleford; J. Mahon, Prince Albert; F. Falkner, Tisdale; N. Warner, Saskatoon; F. J. Lundholm, Swift Current; A. J. Flach, Rosetown; E. E. Nelson, Hudson Bay, and R. D. Armstrong, Whitewood.

Major speaker was Charles Chaplin of Toronto, chairman of the Motion Picture Industry Council of Canada and Canadian general manager of United Artists. Chaplin said many theatres closed across Canada were reopening since "communities found a theatre is a necessity."

He was also quoted as saying the drive-in theatre, now receiving about 25% of the motion picture revenue, was "replacing television" as the major source of family entertainment.

JUDGE UPHOLDS KANSAS VS. 'GARDEN OF EDEN'

Kansas City, Nov. 10.

Kansas film censorship was ruled valid and legal by Judge O. Q. Claflin in a case involving "The Garden of Eden" in Wyandotte County District Court last Tuesday (3).

A suit questioning the constitutionality of the Kansas Board of Review had been filed by Excelsior Pictures, of New York, the distributor. The censor board had refused the film a license on the grounds of "obscenity."

Judge Claflin first viewed the film in a private screening, then ruled that the censor board acted within its legal scope, using new regulations recently adopted by the board. The film had a showing in theatres on the Missouri side more than two years ago.

The Kansas censor board also recently turned down a permit for "Adam and Eve," also on the grounds of obscenity.

Oh, the Yanks

Continued from page 2

result of all the publicity about the "new wave" has been a renewed consciousness about "the cinema" on the part of the public.

What's more, it has led to greater freedom for the director. "There is a new approach now, and it's all for the best," Malle said. "The director today is the boss. He is the author of the picture and he is responsible for it, much as the novelist is responsible for the book he writes. This was not so five years ago, and the new freedom is contributing a great deal."

His next project is "Zazi Dans Le Metro" (Zazi In the Subway), a semi-comedy which he described as "a cross between Eloise and Lolita." It'll be shot in Paris in January at the—for the French—high cost of around $350,000. Malle and his producer, Napoleon Murat, are scouting the possibility of getting an American company to invest in the film. However, the U. S. outfit would have to guarantee Malle complete freedom of action and no interference.

Following this project, Malle wants to do the story of a young American navigator who crosses the Atlantic in a boat. He's looking for a good American actor to play the lead role.

Mild 'Diary'

Continued from page 3

public apparently considered the theme too stark and tragic.

There's another theory, i.e. that the play was seen so widely that it took the edge off the film version. Millie Perkins, star of "Diary," toured Europe this spring in anticipation of the openings. "Diary" was roadshown in Europe only in Britain. It played on a continuous performance basis elsewhere.

Consequences of Steel Strike

Lingual House Cuts Back to Four Days—Sons Man Machines—Pickets 'Scream'

Chicago, Nov. 10.

Vic Theatre, Spanish-speaking house in East Chicago, Ind., in heart of the struck steel belt, has been struck itself since Oct. 2, when its pact with projectionists local 133 expired.

Walkout didn't crimp the house, though, till two pickets chased some biz away last week (1) by yelling at would-be patrons to stay out. Owner Joseph Auksel says he complained to the National Labor Relations Board but was told screaming by pickets is legal. Ditto when he griped to the FBI (though it's not clear what jurisdiction they'd have).

Auksel said he dispensed with his two boothmen because biz had fallen off about 50% due to the steel shutdown. His two sons have been manning the booth since. Picket screaming hasn't repeated since the initial outburst, says the exhib, and their strolling hasn't especially hurt him.

Steel walkout has forced him to cut back from a seven to four-day week, and he has also trimmed prices some. Auksel complained the union operators were overscaled anyhow for his 440-seater. If he can hold out for the duration of the steel strike, he'll sign again with the local but only if they afford him some relief from the old contract. Auksel insists that of five theatres in the community, he's being made the goat on wage demands.

Kid Classics Go Celluloid

Children's Book Council notes more films based on well-known children's classics currently in production in Hollywood.

Metro has Mark Twain's "The Adventures of Huckleberry Finn." "The Dog of Flanders" and Jules Verne's "A Journey to the Center of the Earth" are on 20th-Fox's production schedule. Columbia is making "Gulliver's Travels."

The Walt Disney organization is working on a number of children's stories, including Robert Louis Stevenson's "Kidnapped," Eleanor H. Porter's "Pollyanna," and James Otis' "Toby Tyler." In addition, Disney's releasing company, Buena Vista, will distribute a British production of "Swiss Family Robinson." "Ben-Hur," although not primarily a children's book, is listed as a favorite of young readers. Metro's film version will be released shortly.

'Classification' Finds Few Chums Within American Film Industry

Is classification a dead duck? Some film industry executives close to that situation think so. Certainly, the Motion Picture Assn. of America is not following up on the proposal that it consult with religious and civic groups on how a rating system might be accomplished.

Asked last week what MPAA was doing about classification, an official of the Association replied with a very concise: "Nothing!" He didn't think that anything would happea in the future either. Yet, only a few weeks ago, on the Coast, MPAA president Eric Johns[illegible] told the press that his organization was considering having the Code rate films.

One of the reasons for the lack of a follow-through has been the industry's lukewarm if not outright negative response to the classification proposition. The trade press for the most part has spoken out against it and exhibition, which is the key to any enforcement, has made it plain that it doesn't relish any plan that would divide the audience. Point has even been made that, if pictures were to be tagged okay for family or children, they'd lose their adult trade.

Reaction appears to be divided between tightening up the Code and going back to the status quo in which all films with a seal are automatically good for the entire audience, and leaving it up to parents to regulate what pictures youngsters can or cannot see. This point-of-view assumes that the industry has no responsibility whatever and that regulation is strictly up to the home.

It's understood that the Theatre Owners of America board, meeting before the TOA convention in Chicago next this month, will discuss classification. With Johnston not pressing the issue, it appears a foregone conclusion that TOA will turn thumbs down on any rating system.

Johnston's idea originally had been to have the Code do the rating. This idea has been totally abandoned. With the State of Pennsylvania having classification already on its books via the new censor law, other states, notably, New York, are toying with the idea.

SAYS HE'S VALENTINO'S BOY

Man, 37, Nabbed For Lewd Fan Mail To Debbie

Tyler, Tex., Nov. 10.

A 37-year-old men who claims to be the son of the silent screen idol Rudolph Valentino Friday (30) faced extradition to Florida where he allegedly mailed obscene letter to actress Debbie Reynolds.

But Tony Guglielmi, alias Anthony Williams, said he has no ill feelings towards Miss Reynolds despite the charge against him. He said "she's not even a fan of mine."

Guglielmi, his "Italian" name, was arraigned as Williams Thursday before U. S. Commissioner Joe Huttstutler who set bond at $3,000.

The obscene letter was mailed from Miami on Sept. 3, federal officers said. Guglielmi told federal marshals he was the son of Valentino.

MELVIN FOX BUILDING IN ANOTHER LEVITTOWN

Philadelphia, Nov. 10.

Melvin Fox, whose Towne Theatre in Levittown, Pa., was the last film house to be built in the greater Philly area, is readying a Fox Theatre for Levittown, N. J. To be located in the city's shopping centre, the 1,200-seater will cost in excess of $500,000.

Designed by David Supowitz, house will have slide-back seats with walking room between rows as well as 70m widescreen projection and ultrasonic sound. Theatre is slated to open in 1960.

Dying Journalist

Continued from page 2

atre than was caused by the rising of the curtain, I felt it was time to get out. People were discussing me instead of the play. I was the center of all eyes and I hated it."

In his Savoy speech, Swaffer lashed out at the present day press practice of building show business personalities. Caruso and Chaliapin, he said, were his friends. "But Tommy Steele—I'd have killed him in a week." He was equally critical of some of the newspaper proprietors who were guests at the dinner, but paid moving and sincere tribute to Lord Northcliffe to whom he still refers as "the chief," and to Lord Beaverbrook whom he described as the greatest living journalist.

Swaff, who has been a neighbor of VARIETY for more than 30 years—his flat overlooking Trafalgar Square is above this paper's London office—was at one time also a regular byiner. He once said that his VARIETY feature was a "weekly column of wit, challenge and anecdotage" which he claims is still remembered as outstanding journalism.

Swaffer became an octogenarian on Nov. 1 and received unique press coverage on his birthday. He was interviewed on the BBC-TV's "Tonight" program, it rated a news item on BBC radio bulletins, most Sunday papers had feature pieces and all the dailies reported his birthday dinner.

As a tailpiece, the following is quoted from the menu of the honor dinner: Conversation in the Strand—"Swaff, who was that man who raised his hat to you?" "I didn't recognize him. I expect he was one of my editors."

SOME PARENTS EVASIVE

So. Dallas League Asks City Act Vs. Sex 'n' Horror

Dallas, Nov. 10.

The promise of a drive against horror and sex features has been dropped into the laps of city officials by the sponsoring Dallas Southeast Civic League. "We will wait now and see," said league prez Joe F. Hawn. "If there is nothing concrete by the time of our next meeting we will decide on our next move."

The league put the matter up to the mayor and city manager in a letter asking for help in controling the pictures that are shown to youngsters.

The point was made that a successful drive a few years ago stamped out horror and sex "comic books" for children but now the same youngsters are getting "more of the same in larger and stronger doses" on the screen.

Hawn commented that "This should be the parents' problem, but some won't do anything. If they won't it would help to do something ourselves."

A. C. NIELSEN'S ROBT. L. RIPLEY

Westerns . . . and Still Champions

The westerns, most of them established properties of past seasons, stand up best in the rating rundown of hour-long network hows, based on the national Nielsen for the two weeks ending Oct. 18. (It's the first national period measured with all new 60-minute series accounted for on the schedule of the webs).

Of the 19 full-hour series, seven westerns are in the Top 10 in the 60-minuter vidfilm derby. "Perry Mason," "77 Sunset Strip" and "Desilu Playhouse" are the only non-oaters in the Top 10 hour-long vidfilm sweepstakes. Here is the rundown:

		Average Audience
1. Wagon Train	NBC	37.4
2. Perry Mason	CBS	28.0
3. Rawhide	CBS	26.0
4. Maverick	ABC	24.8
5. Cheyenne	ABC	23.3
6. 77 Sunset Strip	ABC	23.0
7. Laramie	NBC	21.0
8. Bonanza	NBC	19.6
9. Desilu Playhouse	CBS	19.4
10. Sugarfoot/Bronco	ABC	19.2
11. Walt Disney Presents	ABC	18.9
12. Alaskans	ABC	17.3
13. Untouchables	ABC	16.6
14. Bourbon Street Beat	ABC	15.2
15. Riverboat	NBC	15.1
16. Hawaiian Eye	ABC	14.5
17. Five Fingers	NBC	12.7
18. Adventures in Paradise	ABC	12.6
19. Lineup	CBS	12.2

ABC—10 NBC—5 CBS—4

CBS-TV Has Its Own 'Image Maker'; Cowden to Head Bally, Ads & Promo

CBS-TV got itself that "Image Maker" yesterday (Tues.) when John (Jack) Cowden was appointed group vicepresident in charge of press, research and advertising and promotion. Cowden switches into this new slot from a vicepresidency over advertising and sales promotion at the CBS stations division.

New Cowden job is essentially the same one which the late William Golden was being considered for up until the time of his death last month. Cowden will be in charge of "coordinating and administrating" the press department, which is under the direct aegis of veepee Charles Steinberg; the research department, under director Jay Eliasberg, and the ad-promo department at the tv web which was under Golden and is now in the hands of George Bristol.

Tom Means, who has been Cowden's No. 2 man and is the director of CBS o&o advertising and promotion, takes over Cowden's erstwhile job.

The Cowden berth has been eight months in the making. Last winter, the network felt it needed a man to put and keep the network in a favorable light with the public. Cowden gets the post at an auspicious time, when the quiz scandals are still a very hot topic of conversation. The network said, however, that since the job was so

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CBS' Literary Lions

CBS staffers are currently well represented in the prints.

Eric Sevareid, web's London correspondent, is editor of "Candidates 1960," a new tome on "the issues and personalities in the race for the Presidential nominations." Newsman Daniel Schorr authored a yarn on Charles E. (Chip) Bohlen for the Sunday section of the N.Y. Times. Special New Delhi correspondent Arthur Bonner hit with two mags this month—with yarns in the Satevepost and Atlantic Monthly. And Catherine Wallace, film librarian for CBS-TV News, had her third story for Glamour mag in the October issue.

Freedman 'Not Found' By Newsmen in Mexico (Except For N.Y. Times)

(This was written by VARIETY'S *Mexico City correspondent before the N. Y. Times "flushed out" the man in question for its lengthy Monday (9) scooperoo.)*

Mexico City, Nov. 10.

Albert Freedman, producer of giveaway shows, and whose program ("Twenty-one") helped to further the congressional investigation into all quiz programs, is a hard man to reach. He has burrowed in like a hibernating bear, and nobody can flush him out.

An attempt to get to Freedman by phone got a skillful runaround via a very melodious female voice.

Freedman arrived in Mexico after the initial stories of fixed programs broke, and in advertising and television circles the news is that he has been looking for work here. So far without success, apparently.

He is housed with friends at Chilpancingo Street 16, and house

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FCC's Turnabout; It's Now Seeking Program Control

FCC appears ready now to reverse its once adamant position that it had no authority over network programming. Under pressure from Congress the agency today (Tues.) stated that it was "enlarging" its network program inquiry and also investigating its authority to regulate certain program types such as lotteries and giveaways.

FCC did not explain how it intended to enlarge its inquiry, which dates to last year's Barrow Report on network modus operandi along with recommended changes in web procedures. Nor did the FCC state whether it will act on its own.

Juliet Prowse's TV Bow On Sinatra Timex Spec

Hollywood, Nov. 10.

Frank Sinatra signed Juliet Prowse, who gets co-star billing in Sinatra's starrer, "Can-Can," at 20th-Fox, to videbut in his December Timex spec on ABC-TV.

She's first guest star set for program, to be produced and directed by Bill Colleran. Sammy Cahn and Jimmy Van Heusen are exec producers.

CBS-TV BIG; ABC'S RATING A 'SHOCK'

By ART WOODSTONE

The latest Nielsens are anything but what the industry at large expected. CBS-TV got the best edge it's had in years. ABC-TV, which had been figured by its network rivals to show up as No. 1 or close, got belted on the first full network program report for the 1959-1960 season.

The second October Nielsens, covering the two weeks ending Oct. 18, gave CBS-TV 28 half-hour wins to NBC-TV's 16 and ABC-TV's six. Nielsen hardly jibes with the earlier Trendex and ARB returns on the new season, but it's still Nielsen (at least for the time being) that's considered the most definitive network rating report; and so, on the basis of the half-hour count up, Nielsen actually puts ABC behind where it was a year ago.

Furthermore, the Nielsens give CBS a 17% edge over NBC and a 31% edge over ABC in terms of average audience for all seven nights. Since all three webs are virtually fully competitive between 7:30 and 11 p.m. Monday through Saturday and between 7 and 11 p.m. on Sundays, that is the basis used to determine that CBS got a half-hour average of 22, while NBC got 18.8 and ABC 16.8.

The Big Surprises

Three points, above all else, have been made clear by this Nielsen "shocker":

(1) Key to ABC's attack this season—the additional hour-long stanzas, which its rivals have so feared in the coming—have been a bust. So have most hours on the other webs (see separate story).

(2) NBC's specials—so heavily promoted and so costly to make—have not been up to rating snuff, nor have the Steve Allen and Dinah Shore 60-minutes.

(3) CBS' new half-hours have been doing well (with the exception of "Dennis O'Keefe"), and are thus shaping as the backbone (perhaps unexpected) of its schedule. Irony here is that CBS' own programmers would not have bet on their half-hour formats as recently as last week; web, like ABC, would have preferred slotting more new 60-minute adventures, but they got caught "undersupplied" during the preparations for 1959-60, and had to stick mainly to half-hours of a seemingly common garden variety.

CBS, NBC Share Spoils

As it stands, ABC, which could really count on controlling Thursday and Sunday nights last season, ended up in control of none. CBS, on the other hand, established rating jurisdiction over Monday, Saturday, Sunday (behind the punch of the "Dennis the Menace" half-hour at 7:30 and the Jack Benny-George Gobel tandem at 10) and over Friday. NBC won Tuesday, Wednesday and Thursday for a midweek sweep on the night-by-night averages.

The first full Nielsen report is never offered up as the be all-end all in the seasonal sweepstakes, but it has turned out, almost since the beginning of commercial tv 11 years ago, that the initial Nielsens provide a "generally accurate" indication of how things will be the following May. One point, however; some ABC-TV shows, even though virtually all programs were reporting for the current Nielsen, were on delayed broadcasts in certain markets and these markets don't show up on this big report. In one instance, an ABC program was missing nearly 50 stations, which will carry the show on a d.b. But, as a rule, the ABC d.b status is nowhere near that severe, and might account for the difference of rating point, or two, at most, when the next Nielsens are in.

Here are some of the more interesting night-by-night tallies on the Nielsens:

Sundays—A significant reversal of ABC's position of 1958-59 dominance, with the 7:30-8 "Dennis the

(Continued on page 52)

New Full-Hour Telepix Entries Running on Muddy Nielsen Track; Only 'Laramie,' 'Bonanza' in Top 10

Nielsen Top 20

(Based on Average Aud. 2d Oct. Report)

1. **Wagon Train**—(NBC)	37.4
2. **Gunsmoke**—(CBS)	35.7
3. **Have Gun**—(CBS)	33.1
4. **World Series**—(NBC)	30.3
5. **Skelton Special**—(CBS)	30.2
6. **Dead or Alive**—(CBS)	29.8
7. **Danny Thomas**—(CBS)	29.6
8. **Bob Hope**—(NBC)	28.9
9. **Perry Mason**—(CBS)	28.0
10. **Red Skelton**—(CBS)	27.6
11. **Jack Benny**—(CBS)	27.2
12. **Ann Sothern**—(CBS)	26.9
13. **Rifleman**—(ABC)	26.8
14. **Price Is Right**—(NBC)	26.6
15. **Ed Sullivan**—(CBS)	26.5
16. **Rawhide**—(CBS)	26.0
17. **Tenn. Ernie Ford**—(NBC)	25.8
18. **GE Theatre**—(CBS)	25.5
19. **Zane Grey**—(CBS)	25.2
20. **Perry Como**—(NBC)	24.8

CBS—13 NBC—6 ABC—1

The first national Nielsens, reflecting virtually all the regular shows for the new season are in, and they add up to a major rating disappointment for new hour-long telefilm series.

Only two new entries, "Laramie" and "Bonanza," both on NBC, placed among the Top 10 in the specialized hour-long telefilm derby. Counting ABC's alternating "Sugarfoot" and "Bronco" as one entry, there are 19 hour-long series riding the three networks during prime evening hours.

"Laramie" drew 21.0 and "Bonanza" 19.6, with the remainder of the ten new entries in the field of 19 failing to make much of a rating dent. The big points continued to fall to past-season winners such as "Wagon Train," with a dazzling 37.4 and "Perry Mason," with a hefty 28.0.

What about "Untouchables," which still looks like a sure rating winner? The second Nielsen report for October, measuring the two weeks ending Oct. 18, carried only one "Untouchable" outing, that Desilu series being the last hour-long show to bow on ABC. It drew a 16.6, placing 13th in the rundown (see accompanying chart). Since that time the Desilu entry has climbed markedly, according to Trendex and the 24-market Nielsen reports.

The measured two weeks also should be weighed against certain factors concerning ABC, which has 10 out of the 19 entries. Many of its delayed broadcasts were not measured, according to ABC execs, and the presence of daylight saving time in the east during the measured period was termed a mitigating factor. ABC execs are looking toward the next national Nielsen (on Nov. 27) as the more reliable measurement of the new season.

No doubt about it, many hour-long winners of past seasons have had a slow start, "77 Sunset Strip" being an example. But Nielsen doesn't measure futures—and the agencies and advertisers buy the national Nielsen which is in, not the one forthcoming.

From that ABC has been balked

(Continued on page 52)

CBS-TV's '59 Net Earnings: $40-Mil Sans Any 'Deals'

It's figured that CBS-TV's net profit (before taxes) for 1959 will be a whiz-bang $40,000,000-plus—and that's exclusive of the generally high profits accruing to the network's owned & operated stations. Big profit, which was disclosed last week within the corporation, has been attributed principally to the virtual sellout of the network program sked (reportedly without the aid of "deals") and to the success CBS-TV has had in selling its news-public affairs programs.

The $40,000,000-plus earnings put CBS-TV at least several times ahead of rival NBC-TV's net returns from networking, according to reliable estimates. Part of the reason for the disparity is obvious, the aforementioned CBS successes in the news field (e. g., "CBS Reports" specials sold in prime time), which, while they don't actually help CBS make money, certainly keep the web from losing any in this vital program area. Also, CBS has been making money out of its own program department, despite the large size of the department itself. Having more home-made shows than NBC, CBS has thereby been able to add at least a couple of thousand clear to its coffers on each episide.

Tipoff: Red Rowe Vice 'Top Dollar'

Red Rowe, "conversationalist" in the Arthur Godfrey idiom, will kick off a 10-10:30 a.m. weekday strip on CBS-TV next Monday (16). Rowe, who has done local work in Hollywood television, will be taking over the daily slot that belonged to "Top Dollar" until Frank Stanton jettisoned all the web's big money giveaways a few weeks ago in the wake of the quiz revelations.

Actually, the Rowe decision, made last week by the web's new daytime program chief, Larry White, is expected to be the precursor of a more extensive swing by CBS into the live-personality area of programmatics during the pre-dark hours. At the moment, the CBS daytime lineup is one essentially made up of soapers and old film.

Chas. Hill Quits 'P to P' For KIRO, Where Murrow Has Stock; Horn in for 3 Wks.

WCBS-TV, N. Y. flagship of CBS, gave its public relations director John Horn a three-week "sabbatical" to help out "Person to Person." Shorthanded at the moment, the Friday night network show requested the services of Horn, once a regular "P to P" production staffer, to help set up several forthcoming European-based interviews with guests.

Chuck Romine, who normally works on setting up guest interviews, is understood to be busy in New York helping John Aaron and Jesse Zousmer, the soon-to-depart producers of "P to P," finish off their remaining domestically-produced, taped half-hours. Evidently, this is expected to take Romine at least three weeks more.

Horn, it was explained, will return to his WCBS-TV chores after the European stint. Meanwhile, Charles N. (Chuck) Hill, a "P to P" director, since show's launching in 1953, has turned in his resignation in the first key staffer defection Aaron & Zousmer gave up the producer reins as of the coming week. Hill becomes assistant to Saul Haas, president of KIRO, Seattle. Incidentally, Edward R. Murrow holds a large block of stock in the station. Horn will be part of a 12-man team, headed by one of the key technical mainstays of the show, director Bob Sammon. Melton Rich leaves Saturday (14) to handle publicity from overseas.

Congressional Quiz Round-By-Round

CURTAIN-RAISER TO MORAL MAGNUM OPUS

By JAY LEWIS

Washington, Nov. 10.

There now is the chilling prospect that the Harris quiz hearings may have been only a mild curtain-raiser. The high-octane field of payola alone, if exposed to the hot glare of publicity, could concievably spark something awesome like a Moral Reawakening. And then the industry might have to deal not just with a passing wave of very bad publicity—but rather a social movement, an ethical revolution, perhaps.

These hair-raising speculations were spawned when chairman Oren Harris (D-Ark.) rang down the curtain on the quiz investigation last week, and announced instructions for staff investigators to look into other charges of "deceptive" broadcast practices. He didn't list them, but subcommittee members spoke about many things—editorializing, overemphasis on westerns and violence, misleading commercials, etc. But payola appeared to evoke the most interest and indignation. Testimony that an Allentown, Pa., department store had managed through payments to New York publicity firms to get unsponsored plugs on tv shows caused several subcommittee members to perk up their ears almost as if it was all new to them. They also seemed to identify this practice with the way money changes hands to push disks. This led to very well-played news stories that payola loomed as the next major target of subcommittee inquiry.

Duck-Those-Headliners Angle

This may be. But no decision is slated for hearings on this or any other subject until Dec. 9 (when the group reconvenes for some unfinished questioning of gift-giving Bernard Goldfine). And the subcommittee sleuths have an enormous area to explore in the next month. What phase they will develop as the most fruitful for the purposes of the election-year lawmakers is still in doubt. Hearings on the overall shortcomings of the industry would be hard to abbreviate, and there could be reluctance on part of members to get tied up for a good part of the session, or all of it. Also, a public expose of payola, if pressed fully, would involve no small number of celebrities, local and national, and lawmakers may duck the risk of a boomeranging tide of resentment over the toppling of an idol.

Subcommittee counsel Robert Lishman stresses that no conclusion should be drawn now about scope of the actual hearings. Big problem, as he sees it, is of direction. So voluminous is the material in the subcommittee files (pour-in "from all over the country") that the lawmakers are intent on avoiding the spectacle of charging off in all directions. On the matter of payola, Lishman said, there is a "considerable file"—including reams of published articles from VARIETY and other trade papers.

Only payola material in the offical record (placed there by Harris at the concluding quiz session) is a letter from Burton Lane, president of the American Guild of Authors & Composers, who wrote the subcommittee that "commercial bribery has become a prime factor in determining what music is played on many broadcast programs." To point up what he termed the "scandalous facts" of the situation, Lane submitted a lengthy series of excerpts from various publications. He said both the Federal Communications Commission and Federal Trade Commission knew about the practices but have done nothing to protect the interests of either the songwriter or the public.

Harris and his colleagues spoke in no uncertain terms about legislation aimed at deceptive practices as revealed by the quiz probe. But Rep. John Moss (D-Cal.) spoke of a need for broader measures, whose nature must be determined by further subcommittee procedings. In this connection, there was little enthusiasm expressed for the anti-rigging statute advanced by NBC president Robert Kintner.

'Record' First, Remedy Second

A round of hearings encompassing many broadcast practices can offer the industry solace in that it will probably postpone congressional consideration of sweeping remedies legislation. Once a congressional inquiry with an ostensible legislative purpose is launched, the tradition is to "complete the record" before drafting the remedy. If the subcommittee gets in deep, the record could be months in the making. The subcommittee feels the quiz skulduggery has been fully established, and there'll obviously be active pushing of bills on this subject early next year. But legislation which would, say, give FTC or FCC tough new authority over programming defies "quickie" consideration.

The possible implications of things to come somewhat overshadowed the fast-breaking sensations of last week's hearings. Beginning with the Van Doren dramatics, then Revlon and the "$64,000" shows, and ending with the appearances of the CBS and NBC presidents. Among some observers, there was a tendency to regard the statements of the web heads as only of passing importance in view of what they might be called on to explain in event of a broad-gauge broadcast investigation.

Dr. Stanton's Frank Hindsight

Dr. Frank Stanton, repeated his view that the big money shows had to go because of their susceptibility to rigging. He assured the subcommittee of his company's determination to scoot out all deceptive programming, but conceded that in the past more diligence would have been in order. Stanton appeared to have made a more favorable impression on the subcommittee than Kintner.

Kintner suggested, and offered the language for, a law to make quiz rigging a Federal crime; he told of NBC's "special investigating unit" set up to keep all programming honest, and other far-reaching security measures; and he offered a prime-time period for subcommittee members, in forum fashion, to tell the public their conclusions about the investigation.

At the same time, Kintner gave the dailies good banner material with his disclosure that a kickback system had been uncovered (by NBC investigators). Two warmup men involved were fired and the evidence turned over to the N. Y. District Attorney for possible prosecution under state bribery laws. Kintner maintained his disagreement with Stanton, holding that elimination of quiz shows would solve nothing, and that they deserve a place on tv's entertainment format.

Web Heads Chided

Both Kintner and Stanton protested their unawareness of what was happening behind the quiz show scenes until the big splash last year, and, in turn, met subcommittee chiding for their failure to keep themselves informed.

Revlon took a drubbing as the subcommittee for the first time developed (1) a question of perjury and (2) implication of a sponsor—as well as an ad agency—in quiz manipulation. Martin Revson, former executive v.p. for Revson, emphaticaly denied he knew controls were being used to bring about the outcome of matches on $64,000 Question" and $64,000 Challenge." He was supported by his brother, Charles Revson, president as well as by James D. Webb, head of C. J. LaRoche, one of the cosmetic firm's ad agencies. Shirley Bernstein, associate producer of "Challenge" (sister of composer-conductor Leonard Bernstein), who was named as coach of several contestants, said she understood Revlon gave the instructions for controls. Former Revlon v.p. for advertising George Abrams testified that at weekly meetings between sponsor and producers, Revlon—chiefly Martin Revson—gave "suggestions" about the fate of contestants and the producers were expected to carry them out.

Steve Carlin, former executive producer, and Mert Koplin, a producer, for Entertainment Productions Inc., which owned the shows, both sought to blame Revlon pressure for the rigging.

Revlon & Sponsor 'Participation'

Out of the welter of testimony on the Revlon affair emerged an evident view among the subcommittee members that sponsor participation in shows—at least as intense as Revlon's—was "ungood" for both broadcasting and the general public.

Max Hess, Allentown, Pa., department store owner, and his publicity director, Max Levine, testified about the $10,000 payment they said was made to get an employee on "Question." According to the testimony, Gertrude Bayne, their p.r. contact in N.Y., arranged for the appearance through Elroy Schwartz and Joseph Cates, of Louis G. Cowan Enterprises, first owners of the program. The latter two were questioned behind closed doors.

NBC Affiliates Meet Kicking Off Today (Wed.) in Scandal-Tied Smog

"Operation Quiz Rig" will be hanging like a dark cloud over the annual NBC affiliates conclave that begins in New York today (Wed.). Ordinarily the radio and tv stations are concerned during the yearly powwow with sales, summer programming plans and clearances, but the whole network modus operandi now hangs in the balance, making all else seem secondary.

Eyes will be focused tomorrow on Robert Sarnoff, chairman of NBC, who will address the radio-tv affiliates at their Hotel Plaza luncheon meeting regarding further plans the NBC brass has vis-a-vis the Washington probe of quizzes.

Expected to be looming largest with affiliate execs will be to guess what changes can or will Washington press for. Many of them naturally would be happy to see a reduction in network option time—more of a probability in light of the raging inquiry by Washington, and to which fuel has been added by the Dept. of Justice.

An alternative that may come up for discussion is the possibility, however remote, that the Government will enforce a form of the "magazine concept," along the lines of British commercial tv in which sponsors have no say in programming.

But perhaps the sorest point in the course of the internecine searching at the Plaza will be the inescapable comparison between the manner in which rival CBS has reacted to the D. C. probe of the quizzes and the way NBC handled it. Obviously, Sarnoff in his luncheon speech tomorrow is going to go allout to justify NBC's reasons for retaining the quizzes when CBS chose to kill them.

On the radio side of NBC, the web is mounting a panel of station execs today who will be joined by NBC prexy Robert Kintner and NBC Radio topper Joe Culligan to go over once again the new AM plan for an abbreviated program sked. It shapes as more of a "how to do it" gabfest than a situation in which there will be a chance for friction, because Culligan is already assured that all or nearly all of his radio affils will ride with the scheme to eliminate all "entertainment" programs and stick only to news and the weekend "Monitor." He received these assurances days ago in a series of regional station meetings.

NBC Radio will "preview" a series of five-minute shows known as "Emphasis." The stanzas are to be used after eight network newscast a day. Shows are understood to be a variation on behind-the-news coverage or, as put by NBC, shows "to convert knowledge into understanding."

At the luncheon meeting today, the guest speaker will be FCC Comr. Robert E. Lee. Tomorrow morning, the tv affiliates will begin formal meetings and on hand will be exec veepee Walter Scott, program veepee David Levy, affiliate striper Harry Bannister and sales veepee Don Durgin.

FCC'S ROBT. E. LEE ON TV 'FACT OR FICTION'

Dallas, Nov. 10.

"Television programs should be labeled just like a suit of clothes or a can of beans," a member of the Federal Communications Commission suggested in Dallas.

"If it is fiction or fact, the audience should be told so, and the same if it is rehearsed or unrehearsed," said Robert E. Lee.

Lee made an overnight stop on his way to Miami, Fla. He is in the midst of an extended tour of major U. S. cities to coordinate emergency civil defense communication facilities.

A year ago Lee did not believe anything should be done officially to regulate television networks.

"The events of the past few months, however—the quiz scandals in particular—are beginning to change my mind.

"I frankly don't know where I stand right now on this subject. (At the present time the FCC controls the individual stations through licenses but has no direct authority over the networks.)

"I don't think the individual stations are completely without responsibility in this fraud matter," Lee said. "Each should know everything that is going over his microphone or screen before it actually does."

Amarillo (FM) Pipes Up on Quiz

Extract from Page 1 editorial headed "Businessmen Should Run TV" in the Amarillo (Tex.) Daily News:

"The basic trouble in the tv business, of which the evidence of quiz show rigging is only a symptom, seems to be that management has abdicated too many responsibilities and laid them in the lap of the show business crowd.

"The power to the whole mess . . . is for station operators, network management, and responsible leaders of the advertising industry, to take things back into their own hands, make some rules and see that they are enforced."

(ED'S NOTE—An "ear" on the same Page 1 of that Texas city's paper plugs "KGNC-FM, Fine Music at 93.1 Megacycles." KGNC-FM is owned by the Globe-News Pub. Co., publishers of the Amarillo Daily News and the Lubbock (Tex.) Globe Times.)

Hess & The Journal-American Cast

More than just writing about television scandals, the N. Y. Journal American has become the open stage for some interesting sidebar dramatics to the D. C. hearings. The drama is rather loosely formed, but it has three principal characters — Dorothy Kilgallen, Jack O'Brian and Bob Considine—all of them columnists for the Hearst paper. Later on, tv gabber Henry Morgan got into the act.

It began two weeks ago when tv columnist O'Brian charged that "What's My Line?" was rigged. Miss Kilgallen, who appears on the CBS-TV show, slapped back at him. No names were named but it was hardly a secret that Miss Kilgallen was talking about O'Brian and O'Brian was talking about the show.

That more or less died down but a new phase was launched last Thursday (5) when Allentown, Pa., department store entrepreneur Max Hess told investigators at the quiz hearings that he had paid O'Brian and Considine $1,000 apiece at one point.

O'Brian's Answer

The next day (6), J-A made for unusual reading. On Page 1, an eight-column banner in red said: "Jack O'Brian Answers Hess." And on the inside of the paper, O'Brian lead his column thusly:

"This column first printed the story that Max Hess, head of Hess Bros., paid $10,000 in a secret deal to 'The $64,000 Question' to have the store advertised on that top-rated show. It was the first time we ever mentioned Max Hess or Hess Bros.' store in this column. Yesterday, Max Hess, before the Harris Committee investigating fixed-quiz scandals in Washington, said the author of this pillar received money from his store, the inference being that such payment was for 'plugs' in this column. The inference is a lie. More than four years ago this columnist was one of about a half dozen New York columnists hired to appear on a television program on a Philadelphia station, sponsored by Hess Bros. . . . Allentown is within the coverage of Philadelphia tv stations."

Considine's Answer

Considine lead his column the same day with his version of the Hess case: "Max Hess . . . put my name on the front pages yesterday, along with some of my able colleagues. (His) testimony in Washington regarding tv fixes lapped over into the extraneous matter of what they had paid in bygone years to stage, screen, tv and radio columnist people to make personal appearances at the store. I did so on one of my days off a few years ago, met some very nice people, had lunch, made a little talk about an H-bomb test I had seen not long before . . . accepted the fee that goes with such labors, looked around the pretty town, and called on the local editor who printed my column. It was an interesting day and I later wrote a piece about it. Made a nice little feature. I've written countless stories from cities all over the world for the past 25 years. None of them has had anything to do with a fix. 'On The Line' (his column) does not happen to be for sale . . . On days off, I have tux and will travel to make speeches, personal appearances . . . Some can afford to pay honorarium for such services . . . My agent is Douglas Storer."

Kilgallen Cut Down?

Still further along in the J-A that Friday, Miss Kilgallen's column seemed several inches shorter than is generally the case. An attempt to check out the report that Miss Kilgallen had some additional words to say on l'affaire O'Brian (he being the one who previously cast a shadow on her tv show) and that her words were eliminated by the J-A, was met with silence.

Apart from the self-defenses by O'Brian and Considine in their own

(Continued on page 52)

LAWSUITS AS QUIZ AFTERMATH

The Dilemma of Lou Cowan

Louis G. Cowan, who a few months ago reversed what was generally assumed to be a strong desire to resign, is once again believed anxious to quit before next spring from the presidency of CBS-TV. One thing that prevents knowledgeable sources from going out on a limb in predicting Cowan's exit is their belief that William Paley and Frank Stanton want him to continue, and consequently are going to make every effort to have him stay, just as they apparently did—and successfully—the last time.

Apart from the acknowledgement by the CBS Inc. high command that Cowan is performing a top job (as borne out by the Nielsens this week), there is a belief that a resignation now or in the near future would work against the web in terms of public relations.

Because Cowan's name has been linked with the Washington hearings (via his former ties as the packager of "$64,000 Question" and the sister "Challenge"), it is felt that his resignation, although stemming from other seasons, would not be savvy timing during this "scandal" period.

Yet while Cowan's reported worriment over even remote implication in the quiz rigging biz is a contributing factor, it is understood that his wife Polly has long wanted him to resign; he was overworking up to the time of his illness (thrombosis of the leg) and he does not need the money the web presidency provides, being independently wealthy.

NAB Gov't Relations Mgr. Calls For 'Clear Heads' Amid Noise of Scandals

Washington, Nov. 10.

Vincent Wasilewski of the National Assn. of Broadcasters hopes Congress will look at the quiz scandals in perspective before concocting "drastic" legislative curatives.

Wasilewski, NAB government relations manager, said the quiz scandal has "provided the focal point and the lever to be used by all of the critics of this medium for the launching of their various theories and pet projects for the revamping and rejuvenation of the total structure of broadcasting in this country." He added:

"I sincerely hope that before any drastic schemes are fomulated for legislation bordering on censorship, or for a Government-subsidized public-service network, or more stringent regulations over licensees and networks — those concerned and involved will take an objective and realistic look at broadcasting as it is reflected in its overall operation and accomplishments, not as reflected solely by the events of recent weeks."

"We often forget that one can, by a careful selection of programming during the course of television viewing in any given month, be exposed to more culture than most of us would have seen in a lifetime some 30 or forty years ago."

Besides, the NAB exec argued, "All of the laws in the world will not end corruption on the part of a few—any more than the laws

(Continued on page 44)

Van Doren Less Corrupt Than '21' Prods.; Other Views of Toronto Star

Ottawa, Nov. 10.

"The personal corruption of Charles Van Doren is the smallest of all symbols. By any fair standard he is less corrupt than the show's ("Twenty-one") two producers, Albert Freedman and Daniel Enright, who deliberately degraded scholarship to the squalid level of dishonest entertainment." So wrote Max Freedman, Toronto Star's Washington correspondent, last week.

"These two wretches," he continues, "are mere symbols of the tawdry values that curse the television industry. What else is to be excused or tolerated becuase it is good entertainment?

"Van Doren had a heroic ordeal as a witness when he made his confession. That is true. But it is also true that he never decided to confess until Freedman had betrayed him and impeached him and he faced a possible charge of perjury in New York . . . He could now make restitution to the people who paid him, or to the American

(Continued on page 53)

'Riverboat's' Plus-7

NBC-TV's listing "Riverboat" has been renewed "conditionally" for seven weeks beyond the initial 13-week cycle by lone sponsor Best Foods.

Company says the improvement in ratings in recent outings of the Sunday 7 to 8 p.m. series is the reason for the second chance. Lennen & Newell is agency of record for the Corn Products subsidiary.

Fellows Sees $15-Billion For Media by Mid-'60s

Washington, Nov. 10.

Total and expenditures by all media should be in the $14,000,000,000 - $15,000,000,000 range by the mid-1960s and will be directed toward a more savvy, sophisticated public, according to National Assn. of Broadcasters prez Harold Fellows.

Everybody in the field should gird to meet this growth, Fellows said, "and we must take a long look at the nature of the audiences to which we shall be appealing." He explained:

"The young people who are going to be in the 20-29 age bracket buying group by 1965-70 are not to be compared casually with the similar groups of 30 years ago. These will be more sophisticated buyers, better educated, more dis-

(Continued on page 53)

'TIC TAC' ACTION COULD CUE MORE

Washington, Nov. 10.

Hot stuff on the quiz biz fed to the headlines by Oren Harris & Co. in Congress might set off an avalanche of lawsuits involving millions, in the opinion of broadcasting barristers here.

Possibility looms that various producing companies and individuals sponsors and networks could be in the courts for years with virtually their pants at stake in the legal outcome of who's responsible for what.

First suit to be filed was almost two weeks ago when Richard K. Clark, a $22,500 "Tic Tac Dough" winner, sought $540,000 from Jack Barry and Dan Enright, show originators; NBC, the web involved; Howard Felsher, producer; and Procter & Gamble Distributing Co., a sponsor.

Clark, 35-year-old writer, claimed his reputation had been "seriously damaged" by rigging exposes (while he was an honest contestant, he claims), and the fact that his opponent was allegedly given "assistance" deprived him of winning a potential $40,000.

Payoff for Honesty

Claims of tarnished reputations could be rampant among those able to prove they never got in on the cheating, in the view of attorneys who see a virtual "goldmine" in damage claims.

What juries or courts will assess such injury as worth in terms of dollars (if any) is speculative, at best.

Some of the "stars" of Harris' Capitol Hill show have given sworn testimony that they had the answers—not to mention the questions—well in advance. If their defeated opponents (and some had several opponents biting the dust with little financial reward) can legally establish they weren't helped and, thus, were helpless in a fix aimed at cutting them out of money they might otherwise have won, the pattern of such opponents' lawsuit would appear obvious. They would claim the maximum that could be collected on such shows, alleging they might have won it in fair play, lawyers say. For some shows, the maximum is huge.

If this develops, an overriding question is responsibility, and who among those getting sued will have to pay, if any judgment is won.

Lawyers caution that some (and perhaps all) contestants were required to sign a contract or agreement before appearing on various quiz shows which would, in effect, wipe out subsequent lawsuits. This is an unknown quantity of the stew to attorneys interviewed here. (The question of the constitutionality of contestant waivers has not come up yet.—Ed's Note.)

Said one lawyer: "I never chased

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ANA Makes Strong Appeal to Roster To 'Clean Up—Or Give Up'; Champions 'Complete Inventory' by Advertisers

Hot Springs, Va., Nov. 10.

Following are extracts from statement made yesterday (Mon.) by Donald S. Frost, vicepresident, Bristol-Myers Co. and newly-elected chairman of the Assn. of National Advertisers (ANA is holding its annual meeting here):

"There is no need for me to elaborate on events of these past few weeks. All channels of mass communication have taken care of that. It is obvious to all of you that the television industry is on the spot.

"But it is not only the television industry—and particularly those associated with the quiz shows—who stand in the dock of public scrutiny. It is all advertising—for regardless of how far removed you personally may be from television, this thing is spreading—and is crossing over into other lines. We—all of us related to advertising—are involved—and there is every possibility—yes probability—that we will become involved even more.

"For this reason, your ANA board feels it is most important that at this time—and within this existing climate—we—the advertisers—must make known our feelings, our reactions and our intentions. And so I appear before you this morning to report to you—the membership—the action we have taken.

'All Share the Onus'

"In the course of (congressional) investigations they have turned the spotlight on irregularities existing in big money quiz shows which were viewed by audiences of many millions each week. These people believed in quiz shows. In fact, every effort and device from bank guards to isolation booths were used to make them appear authentic. In too many instances it now appears that the public was duped. Who is at fault for such questionable practices? Is it the producers, the contestants, the networks or the advertisers?

"This is a question that is not for us to decide—it would appear that all of those participating must share the onus. But, regardless of where the blame rests, the advertiser is involved—and this, gentlemen, is our bailiwick!

"We are involved—many of us—in the actual selection and production of the shows themselves. We are involved—all of us who use the potent medium of televi-

(Continued on page 54)

Hess & Chess

At the Congressional hearing in Washington last Friday (6), CBS corporate prexy Frank Stanton, reacting to the Max Hess revelations, said he though it was "deplorable" that the Allentown, Pa., department store owner was plugged on tv shows, including CBS-TV's "Person to Person."

Author Cleveland Amory had displayed to on-air interviewer Ed Murrow a layout of some snazzy chess sets gathered from throughout the world and which he prizes highly. One of the sets apparently was "donated" to Amory by Hess.

'Van Doren Quiz' Quote by Quinlan Burns ABC Brass

Stehling (Red) Quinlan, v.p. in charge of ABC's WBKB-TV, Chicago, said he would give Charles Van Doren a job on his station, if an opening existed, and a chance to rehabilitate himself.

Quinlan made this statement in a taped panel discussion, slated to be aired today (Wed.) on ABC Radio's "Don McNeil's Breakfast Club," according to an ABC spokesman.

The panel discussion was taped in Chicago last week. Amid rumors that the web was doing a burn on Quinlan's participation, and that the tape had been killed, the panel discussion was slotted for today.

Quinlan, according to informants, condemned the hanky-panky in quiz shows as did the other panelists, an educator and clergyman. But Quinlan, speaking as a station operator, thought that Van Doren should be given a chance to square himself. One reason web was reportedly hopped up about the taped interview was that Quinlan was mistakenly identified as head of ABC's central division. His sole title, according to the web, is v.p. in charge of WBKB-TV.

Ben Blue's 30G for Com'l

Hollywood, Nov. 10.

Ben Blue will collect $30,000 for a series of 11 filmed teleblurbs for Scotch Tape.

Leasing for the Minnesota Mining & Manufacturing Co. product will require three days.

Pearson's No. 1 Aide In TV Tirade; Quiz Keys 'Convulsions' at Agencies

Atlanta, Nov. 10.

WSB Radio Friday (6) broadcast a special roundtable discussion on "Who's to Blame?" centering on the quiz show scandals.

Participating were Atlanta Constitution editor Ralph McGill; Dr. Robert E. Lee, pastor of the Lutheran Church of the Redeemer; Dr. James Gould of Emory Univ.'s philosophy department; and Norman Shavin, Atlanta Journal tv editor.

Earlier in week Jack Anderson, chief assistant to Drew Pearson, here to speak before Gate City Lodge of B'nai B'rith, let fly with both barrels at rigged tv shows, the commercials that pay for them and American complacency. Anderson prefraced his remarks by saying congressional probers would find a lot more if they dug a little deeper.

"These investigations already are causing convulsions on Madison Avenue, the capital of advertising," Anderson said. "Those flannel-suited, faithful and devoted guardians of television feel like the animal trainer who suddenly finds himself with a blank pistol when the animal is growling. They

(Continued on page 54)

Show Biz's Hindsight on Quiz Fizz

By ABEL GREEN

Chain-reaction from the rigged quiz probe is regarded by many intra-trade as producing benevolent end-results. Wheeling & dealing and hanky-panky have not been confined to quiz shows.

Like the plugs in radio and tv shows (for free booze, iceboxes, etc.) and payola in the music end of it, the kickback system and "gifting" to some key program people has been a source of irritation (not to mention the staggering cost) within certain stations. The stars may not be subjected to it as much as the intermediary people.

While some showmen, usually not of the video stripe, have likened the quiz thing to the 1919 "Black Sox" and some have called it "the biggest show business scandal since Fatty Arbuckle," the positive corrections that must follow inevitably are regarded as the bright light at the end of the trail. (From abroad, France particularly, which has state-owned and operated television, they have hopped on the "American blight" with smug superiority; that "this could never happen when the Government has control," etc.)

Self-regulation in tandem with some Government regulations appears inevitable.

The Score

Meanwhile, the fingerpointers with tall memories now recall:

1. Those books which were given contestants to bone up for the next round supposedly were payolaed. A reported $500 weekly fee went to a top man, via an alleged intermediary bag-man.

2. The allegedly rigged prizefights.

3. Wrestling. No comment.

4. Barry & Enright's $2,200,000 capital gains deal with NBC.

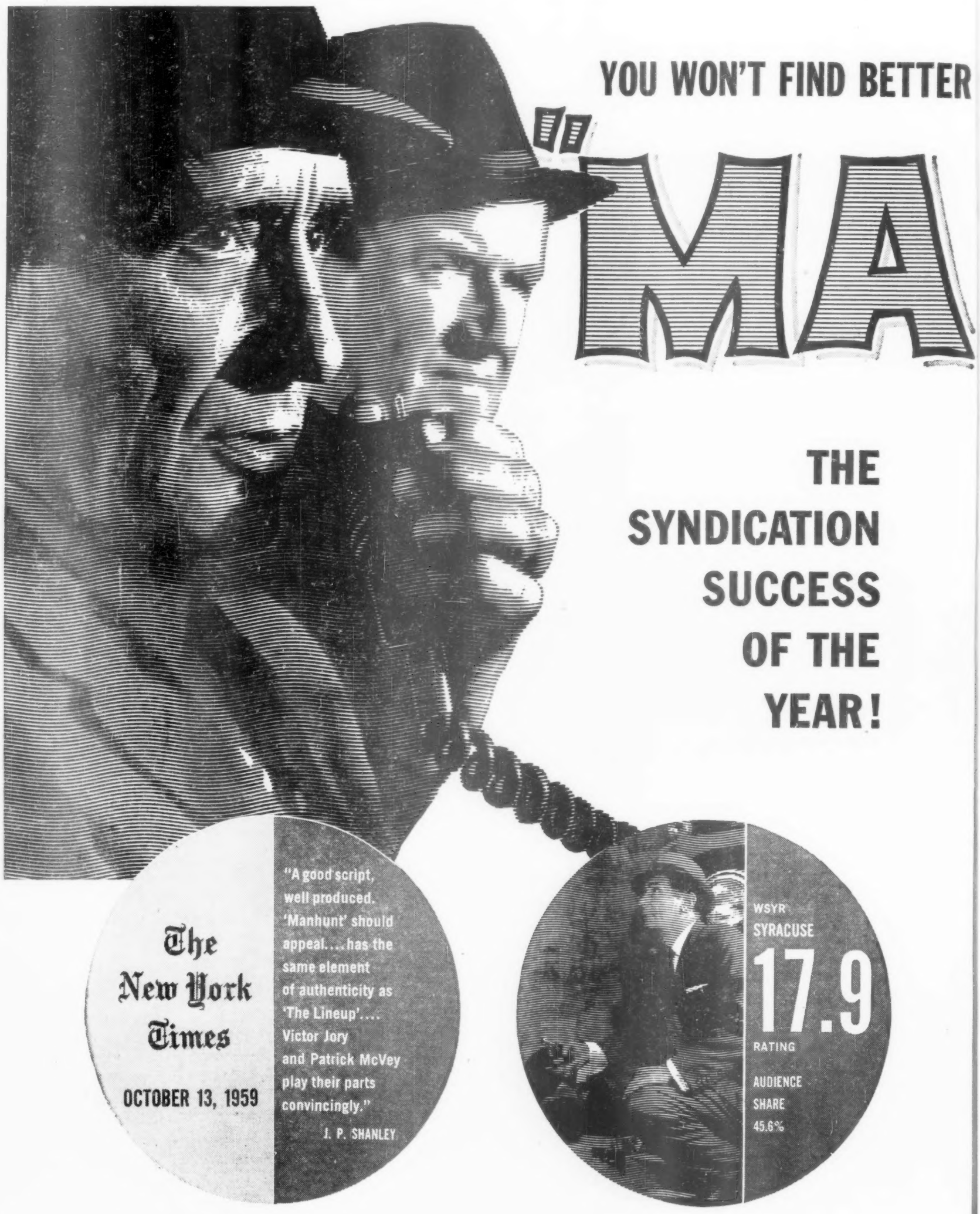
Showmen, of course, admit hindsight in comparing the intimacy of tv personalities with the heyday of vaudeville when some 2,000 theatres brought "live" entertainment to the masses. In those days an act could play a solid year around New York alone. Television, in the same spirit, has put talent in intimate focus and rapport with family audiences.

'How To' & Dog Fights

Millions of words have been written for and against the rigging. Columnists have become editorialists, each with a pet theory on "how to." History and time alone will indicate exactly how that "how to" will be achieved.

There has been even internecine stress between staffers on the same papr, viz., Jack O'Brian versus

(Continued on page 44)



ALREADY SOLD IN OVER 130 MARKETS...MANHUNT'S fast-moving action is calling the sales shots for top-echelon regional advertisers like Jax Beer, Alka-Seltzer, Drewry's Beer, Kroger Stores, Genesee Beer and a host of crack, action-minded sponsors across the country.

Build up your own sales ammo with these 39 most-wanted half-hours! **YOU WON'T FIND A BIGGER WINNER!**

REVIEWS...BETTER FIRST RATINGS*...FASTER ACTION!

"MANHUNT"

STARRING
VICTOR JORY
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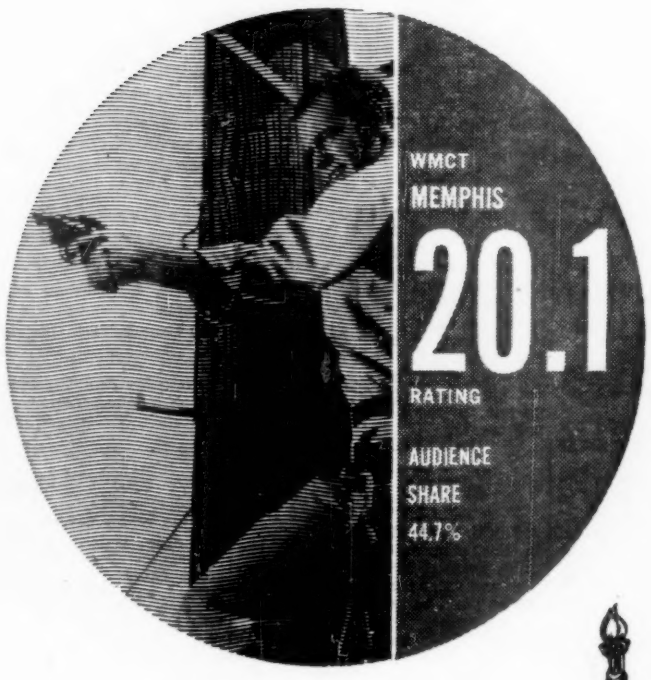

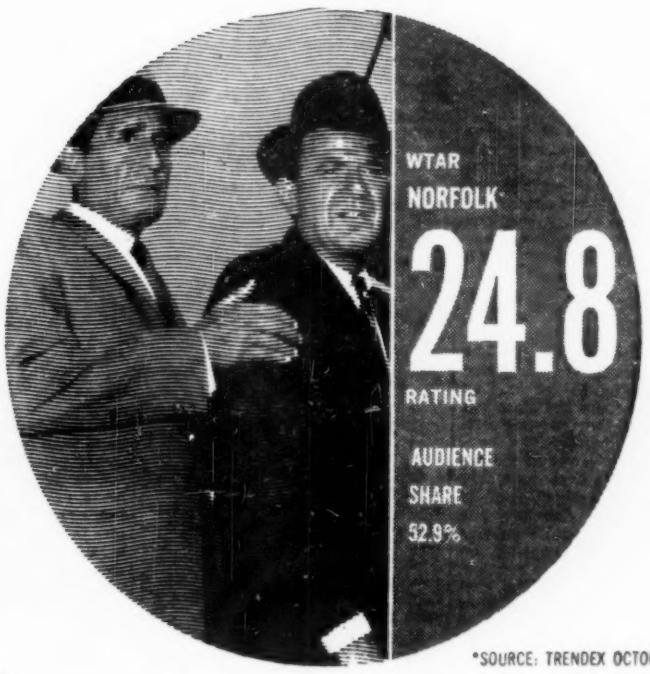

*SOURCE: TRENDEX OCTOBER 1959

FOR DETAILS CONTACT:

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK • DETROIT • CHICAGO • DALLAS • HOLLYWOOD • ATLANTA • TORONTO

Target $165,000 as Annual Kitty Of Tape & Pix Program Export Assn.

An initial annual budget of about $165,000 is proposed for the projected American tv program export association, which would encompass both vidfilms and vidtape.

The proposed budget, along with suggested by-laws, organization, membership dues, etc., currently is being circulated among the 20 to 25 telefilm organizations held to be eligible for membership. Governing requirement for membership is the Webb-Pomerene Act, which limits membership in export associations to those companies actively engaged in foreign trade. Under the Act, Four Star Productions, one of the major telefilm producing companies, is not eligible for membership since all its distribution is handled by other organizations. On the other hand, William Morris Agency, which handles a good deal of Four Star product as a distrib in the U.S. and abroad, is eligible.

The proposals will be weighed at a December meeting, for which virtually all the companies engaged in vidfilm and vidtape exporting have been invited. It will be held in N.Y.

The dues proposals run along these lines: All companies grossing more than $1,000,000 from foreign sales would be asked to ante up from $10,000 to $15,000 yearly. All those grossing less than $1,000,000 would be charged from $5,000 to $7,500 for membership.

The suggested organization is a small one initially. Table of organization calls for a prexy, a v.p., exec secretary and a combination secretary-receptionist at a N. Y. office. Prexy, still to be selected, would spend a good deal of his time touring the world.

Proposals were drawn up by William Fineshriber Jr. and George Mochnic, both of whom were hired as consultants for the projected organization. Fineshriber, who is due to leave the assignment in December, is understood to be not in the running for the prexy position. Other posible candidates are being mulled by the working committee, the chairman of which is Merle Jones of CBS.

Thailand to Sprout Third Channel by End of 1960; Exec Here as ABC Guest

By the end of '60 Thailand will have three new tv stations, covering 80% of its 23,000,000 population, according to Pichai Vasnasong, tv director and producer from that country.

Vasnasong, who is in N. Y. as a guest of ABC-TV to study tv programming and technical operations, said that all half-hour filmed shows in Thailand are American product. Popular programs, he said, include "Disneyland," "I Love Lucy," "Mickey Spillane," "Kit Carson" and "Terrytoons."

Currently, there are two tv stations in Thailand, both in Bangkok, with a total of 25,000 sets in a population area of 9,000,000. Of the two, one belongs to the state, the other the army. Initial station financing comes from the state but the stations must then become self-supporting via advertising.

HST-TV, the state-owned station which employs Vasnasong, works on a 60-40 plan. It sells 60% of its time commercially, devoting the remainder to such public service programming as information on agriculture, health and education.

One minute commercials cost about $20. A half-hour filmed show nets $120. HST-TV pays $50 to $55 per episode, but after adding transportation and insurance, it's estimated that the station makes about $30 on the half-hour. Despite the limited number of sets at present (25,000), Vasnasong said that tv gets about 30% of Thailand advertising budgets. Radio, newspapers, magazines and billboards split the rest.

In the field of pub-affairs, he credited tv's emphasis on education as contributing to a decrease in illiteracy in his country from 50 to 40%.

Vasnasong was invited to the U. S. by Oliver Treyz, ABC-TV prexy, when the two met during Treyz's recent Far Eastern trip.

NBC-TV WOOS CUMMINGS ON 'HOLLYWOOD ANGEL'

Hollywood, Nov. 10.

NBC-TV is negotiating with Bob Cummings to return to the web as star of "Hollywood Angel," projected series created, written and produced by Dick Berg as one of three series he's developing for the network.

Actor's "Bob Cummings Show" went off NBC nighttime at the end of last season after a run of several years, with repeats of the show now airing on a daytime strip basis on ABC-TV.

"Angel" is described as a private eye skein with a light, offbeat touch. In Cummings' absence—he's visiting the Orient—the NBC dickers are being handled by MCA.

'Popeye' 650G With 'If' in 28 Markets

The new "Popeye" series being produced by King Features TV Productions is currently being sold with strings attached. Al Brodax, head of KFTP, which is currently producing 208 segments of the cartoon, already has chalked up billings of $650,000 in 28 markets for the five-and-a-half-minute strip. However, this is subject to cancellation should a network deal materialize by Jan. 1.

The new series, part of which is being animated by Paramount (which distributed the original "Popeye" strip), will go on the market next September. Brodax is continuing to sell the series via syndication, despite network negotiations.

White TNT Prod. Chief, Beers Mgr. in Midwest

Robert F. White has been appointed director of production for Theatre Network Television, the closed-tv company. Former broadcast operations supervisor for NBC-TV, White will be responsible for production facilities, services and special projects for TNT.

In another appointment John L. Beers becomes manager of the new midwestern division of TNT. Midwestern division, covering Michigan, Illinois, Indiana, Wisconsin and Ohio, replaces TNT's former central division and represents an expansion of sales and services, according to TNT prexy Nathan L. Halpern.

Beers was formerly manager of the central division. Previous to that he was sales promotion manager for Chrysler Corp.

Sales to Stations Up 21% At CBS Films; Pause On 1st-Runs Till Next Fall

CBS Films, which has some solid commercial off-network entries, has been concentrating on the station sales level this fall. According to v.p. sales manager John Howell, station sales for the fall are running 21% higher than the same period last year.

CBS telefilm subsid hasn't got a first-runner at this session, nor does it expect to release one until next fall. Reason for the first-run hiatus is the recent changeover in production toppers, with Robert Lewine needing more time to come up with a new first-run property.

As to station sales, here is a partial rundown: Deals on the "Phil Silvers Show" include WLAC, Nashville; KMOX, St Louis; WPTV, Palm Beach, Fla.; WHEN, Syracuse; WKRC, Cincinnati, WKJG, Ft. Wayne; KRDO, Colorado Springs, and WLW, Indianapolis.

Stations that have purchased "Trackdown" include WKBW, Buffalo; WJRT, Flint, Mich.; KARD, Wichita; WEAT, West Palm Beach; WKYT, Lexington; KOMO, Seattle; WBRC, Birmingham, and WLW, Atlanta.

New "Whirlybird" sales include WNAC, Boston; KTVA, Anchorage; KID, Idaho Falls; KVUE, Sacramento; WHCT, Hartford, and KOMO, Seattle. Other station sales involved "San Francisco Beat," reruns of "Amos 'n' Andy," and to a lesser extent such properties as "Rendezvous" "Our Miss Brooks" and "The Gray Ghost."

WRVA-TV's 2-Hr. Civil War Play

Richmond, Nov. 10.

WRVA-TV, a basic CBS affil here, has commissioned author Clifford Dowdey to do a two-hour documentary film on Richmond in the Civil War. Dowdey has written many Civil War books, including "Experiment in Rebellion" and "Bugles Blow No More." For the latter he won a Guggenheim Award.

Dowdey, who lives in Richmond, is due to deliver his script by Jan. 1 in a deal that marks one of the most ambitious drama projects for a local station. Outlet hopes to get a network to produce the projected two-hour Civil War filmed special. An alternative which will be explored is to have a national industry underwrite the project, the cost of which is estimated to reach $250,000.

Script will show Richmond as capital of the Confederacy and target of Northern armies. Dowdey states that the film will be "strictly factual." Author also is at work now for the Virginia Civil War Commission on a commemorative volume of Gen. Robert E. Lee's wartime papers.

Producer Hal Hudson's Proposal: Webs-Ad Council Pool on Ratings

By LARRY TUBELLE

Hollywood, Nov. 10.

Disenchanted with the existing three-way clash of independent rating systems and statistics, telefilm producer Hal Hudson proposes that the three networks and the Advertising Council pool their resources for establishment of a single rating bureau to govern all such tv program evaluations.

Hudson's plan is for the three webs, in association with a committee set up by the Ad Council, to spend about a year of coordinated research on the problem, find a yardstick that is agreeable to all parties concerned, and set up their own rating bureau, with those involved splitting the tab for the project equally.

The Four Star-"Zane Grey" producer compares such a system to the successful Audit Bureau of Circulation, a completely impartial, unbiased organization set up by publishers and ad agencies to provide authentic figures on circulation of various publications. Hudson sees no tangible reason why networks and agencies should not be able to establish a similar gauge for tv program ratings.

One of the most desirable aspects of such a single bureau, in the opinion of Hudson, would be an increase in the amount of viewer sampling. Going on the assumption that the same amount of revenue as is now split through three rating surveys would, under the new plan, be poured into one single type of rating, the sample could be hypoed sizably. Hudson feels there now exists too great a diversification of available coin for ratings.

Under the present three-ply system, advertisers can lose faith altogether, Hudson states, admitting that ratings can be a big headache, but that "advertisers shouldn't have to fly blind," and are entitled to a yardstick. However, he maintains that it's time the industry agreed on what constitutes "the right degree" and "a sufficient sample," and recommends research heads of three webs and an advertising council committee attack the problem.

Syndication Review

SHOTGUN SLADE
(Salted Mine)
With Scott Brady, Ernie Kovacs, Marie Windson, Frank Ferguson, Jean Allison, others
Exec Producer: Nat Holt
Producer: Frank Gruber
Director: Gruber
Distributor: MCA TV
30 Mins., Tues., 7 p.m.
BALLANTINE
WRCA-TV, N. Y.
(William Esty)

Initial outing of MCA TV's new oater, "Shotgun Slade," is full of surprises. It has Ernie Kovacs, minus cigar, playing a bewhiskered desert rat heavy. Lead Scott Brady is one of those kissing cowboys, preferring women over horses. (He's liable to be read out of the traditional Cowpoke Party for that sin.) And it has a jazz motif, which alternates as foreground and background music. (Shades of the Grand Ole Opry).

All of this could have added up to a grand spoof of a western. But Revue, a studio known more for its commercial success than its creative courage, played it straight. And what redeemed the episode for the beer drinking crowd was the action. What a pile up of action!

There was an ambush, a mine explosion, a drag-out fight in a saloon, a hanging, guns firing away, thataway, thataway. The episode bristled with action, a good deal of which didn't make much sense. But things were kept moving and the eyes were fed to dull the senses.

Scott Brady registered okay as the gun-for-hire lead. Kovacs pulled a neat surprise. He was quite good as the heavy. His behavior and voice had a familiar ring, but he was able to pull off the role effectively. If he ever gives up his cigar and the Nairobi Trio, he might have a future in Dodge City. Supporting cast was competent.

Skein is being double-exposed on WPIX. *Horo.*

GRAND JURY
(Prison Story)
With Lyle Bettger, Harold Stone, Addison Richards, Mary Webster, Dan Barton, Len Lesser, Bruce Gordon, Roy Bancroft, Ken Lynch, Don Oreck, others
Producer: Mort Briskin
Director: Alvin Ganzer
Writer: Frank L. Moss
30 Mins., Tues., 7:30 p.m.
SAVARIN
WCBS-TV, N.Y.
(Foote, Cone & Belding)

"Grand Jury," National Telefilm Associates' new syndication entry which has been unreeling in markets throughout the country, looks like a fairly good skein on the basis of the "Prison Story" episode caught.

It tells the story of prison corruption and how grand jury investigators bring the "heavies" to justice. There are weaknesses in the play by Frank L. Moss, mainly stemming from the author's attempt to put too many wrinkles in the plot. But the broad plot lines are of interest and with sufficient suspense to override the intricate plot convolusions. Like most syndication entries, it is a one-level affair, with character development at a minimum.

Leads Lyle Bettger and Harold Stone, associated with the Grand Jury, do an okay job, and ditto the supporting cast. Skein, produced at Desilu, has a polished appearance. In the one-level telepix field, "Grand Jury" looks capable of delivering moments of interesting action adventure. *Horo.*

NBC, NABET TO MEET ON 'REAR' & REMOTES

NBC and the National Assn. of Broadcast Employees & Technicians will enter formal arbitration shortly on two points which have been sore spots in their relations since long before NBC recently was the victor over the technical union during a strike. Court recently ordered the network to arbitrate jurisdictional disputes over who handles NBC-TV rear-screen projection and who is to handle remote pickups for the network in the Philadelphia area.

NBC wants the status quo, since, according to the web, rear-screening is now in the hands of the International Alliance of Theatrical & Stage Employees. The Philly NBC o&o, WRCV-TV, which handles the remotes now, is also IATSE.

New York Supreme Court Justice Conlon denied NBC's petition to stay arbitration on these two points. He added that the "mere fact that a possible decision in favor of the respondent will not bind the rival union, known as IATSE, though unfortunate, is not sufficient basis in itself for ignoring the agreement between (NBC and NABET)."

Actual date for arbitration has not been determined, but it is expected to occur within the next few weeks.

Zenith's $ Zenith

Chicago, Nov. 10.

Zenith Radio Corp., a pacesetters in the electronics manufacturing field, notched alltime record earnings and sales for the third quarter of the year, as well as for the first nine months.

Nine-month income was $9,319,921, a 42% increase over last year's $6,537,561. Estimated earnings for the third quarter, ended Sept. 30, were $4,418,200, against $3,547,877 for the same quarter in 1958, indicating a 25% increase.

Consolidated sales of $175,990,037 for the nine-month period topped last year's mark of $128,119,289. Third-quarter consolidated sales of $69,127,237 showed a 29% increase over 1958.

Zenith board chairman Hugh Robertson, in reporting the gains, said increased tv set sales this year gives Zenith a 15% greater share of the total tv industry than it had last year.

CBS Films Cracks Peru; Other Sales

CBS Films, perking in the foreign field, has inked sales in countries ranging from Canada to the new Latin-American market of Peru. (Currently, about 20% of CBS Films' total revenues is derived from the foreign field.)

Sales include: Germany, "Perry Mason"; Italy, "Twentieth Century," "Mason" and "I Love Lucy"; Thailand, "Lucy" renewal; Australia, "Mason," "Wanted Dead or Alive," and the first and third program of the web series, "Women!"; Philippines, "Mason."

Also Mexico, "You Are There," "Twentieth Century" and "Assignment Foreign Legion"; Japan, "Brenner," "Wanted Dead or Alive," and "Mason" renewal; England, renewals of "Small World" and "Gunsmoke"; Peru, "Gunsmoke," "Lucy," and Terrytoons; Panama, Terrytoons and other cartoons.

In Canada, Dow Chemical picked up "Rendezvous" in five major markets on a 26-week alternate sponsorship deal. Markets included in the buy are Toronto, Montreal, Winnipeg, Vancouver and Ottawa.

Vidpix Chatter

Walter Kingsley, Independent Television Corp. prexy, returned from Coast . . . **Jack Garrison** named v.p. in charge of midwest division of NTA program sales. He will headquarter in St. Louis . . . New stations subscribing to CBS Newsfilm include WSPD, Toledo; WVET, Rochester, and WDXI, Jackson, Tenn. New overseas subscribers include ADS, Adelaide, Australia; NW-TV, Ibadan, Western Nigeria, and stations in San Paulo, Brazil and Lima . . . **Sam Cook Digges**, administrative veep of CBS Films, served as toastmaster Saturday (7) at annual luncheon of Benevolent Society for Retarded Children, held at N.Y.'s Waldorf-Astoria . . . **Milton P. Kayle** named business affairs manager of ITC. In addition to his new post, he continues as resident counsel and assistant secretary . . . **William H. Duryea** named supervisor of operations for NTA Telestudios.

SWEET SMELL: DIRECT SALES

Money Doesn't Talk Big in Tokyo, So MCA-TV Pullout Rumor Now Real

Tokyo, Nov. 3.

Month's visit of Tom McManus, MCA-TV veep, confirmed belief here that it has pulled out of local tv market in reaction to Finance Ministry price ceilings which limit payment on 30-minute imported telefilm to $300 to a national showing, despite fact that Japan is third or fourth biggest tv market in world.

Part of McManus' stay was concurrent with that of MCA Revue prez Taft Schrieber. While both declined comment, it's no secret that McManus visited the key stations in Tokyo and Osaka (including the semi-government web NHK) on courtesy calls explaining MCA stand.

Issue came to the fore last spring when NTV applied to renew "Alfred Hitchcock Show." MCA declined and since that time has neither granted renewals nor written new business. "Leave it to Beaver," still running on NTV, is a holdover from a previous pact. Earlier MCA shows in Japan market included "Dragnet" and "If You Had a Million."

Station officials who had met with McManus seemed understanding and without complaint of MCA's position. They said that McManus presented his case on the basis of discriminatory practices in view of much higher prices being netted here by live and local telefilms and with an apprehension of jeopardizing MCA's other overseas markets if distrib was to accept Japan conditions.

While McManus seemed to have left a good atmosphere in his wake, he also left no shows.

Bob Cinader Gets Par TV Exec Post

Hollywood, Nov. 10.

In his first major staff appointment, Paramount Television Division topper George Gruskin has tapped Bob Cinader to join the studio in an exec capacity. Cinader has been closely affiliated with Gruskin over the past eight years, originally as an agent with the William Morris office and for the past year as exec v.p. of Gruskin's indie agency.

Prior to his term with the Gruskin agency, Cinader was v.p. over program development with Hal Roach Productions, exiting the lot shortly before the Guterma financial scandal. He previously was v.p. of programming for NBC's California National Productions.

Gruskin, who last week signed the Bud Yorkin-Norman Lear Tandem Productions to a multiple-pilot deal, is presently screening properties and scripts with an eye toward a quick start in pilot production, aiming to get a full slate on the market in time for the fall selling season. Cinader's already at the lot concentrating on the screening and dealing operations.

Roy Thomson's Stake In Rhodesia Television

Glasgow, Nov. 10.

Roy Thomson, head of Scotsman Publications Ltd., chairman of Scot indie tv, and boss of his recently-acquired Kemsley Newspapers, London, has extended his television activities to the Central African Federation.

He is a minority shareholder in Rhodesia Television Ltd., a new company recently awarded the contract to operate a tv station in the Federation.

Thomson already has extensive commercial radio and tv and newspaper interests in Canada as well as the U.K. and America.

Tap Samuel Marx On Brit. ABC-TV Programs

London, Nov. 10.

Samuel Marx has joined ABC-TV as program supervisor on certain projects, operating out of the British network's Teddington Studios.

The first assignment for the Hollywood producer is a situation comedy series featuring the Braden family—Bernard Braden, his wife Barbara Kelly, and their two children. Skein, which will run to 13 to start, is due to commence rolling in the new year and the initialers may be on tape.

Add 'Diamond Jim' To Metro-TV List; 'Islanders' to Roll

Hollywood, Nov. 10.

Metro-TV has added still another property to its list of 13 projected shows, and at the same time has scheduled production on pilots of the first three properties. First to roll will be "The Islanders," with Diane Brewster and Bill Reynolds inked to starring roles.

New project is "Diamond Jim Brady," which Seton I. Miller is developing, will write and may produce for the studio. Teleseries would portray Brady in his younger days, primarily in a western setting, but also bringing him back from time to time to the New York Tony Pastor's-Delmonico setting.

"Islanders," under producer-director Richard Bare, will roll at the end of this month. Bare was testing this week for a third lead to costar with Miss Brewster and Reynolds. This will be followed in December by pilots on "Dr. Kildare" and "The Asphalt Jungle," according to Metro-TV production topper Dick Maibaum. "Islanders" and "Jungle" are co-productions with ABC-TV, hence getting priority treatment, while "Kildare" has already aroused sponsor interest.

Studio's other solely-owned pilots will be produced after the first of the year. "Father of the

(Continued on page 53)

FROUG'S SG RETURN FOR 'OKLAHOMA RUN'

Hollywood, Nov. 10.

Producer-writer Bill Froug is returning to Screen Gems to produce his "Oklahoma Run" series for the Columbia subsidiary. Froug has been developing the property, about the Oklahoma land rush, since exiting his exec producer berth at Goodson-Todman a couple of months back.

Froug had been with Screen Gems as one of the alternating producers on "Alcoa-Goodyear Theatre" before joining Goodson-Todman. On "Oklahoma Run," which he's producing and writing with cooperation of the Oklahoma State Historical Society, Froug will work under the supervision of Screen Gems v.p.-exec producer Harry Ackerman.

Berton Schneider's Post

Berton Schneider, son of Columbia Pictures topper Abe Schneider, becomes assistant to Jerome Hyams, the new general manager and veep-in-charge of Screen Gems, the Col telepic subsid.

Schneider shifts to his new post under Hyams from the SG biz affairs department, which he joined in 1955 after a year in the subsid's commercial department as a production assistant. Hyams became head of SG when its former chief Ralph Cohn died a few months ago.

KEY TO PAYOFF ON FIRST-RUNS

By MURRAY HOROWITZ

Of greater importance than ever in first-run syndication is the direct-to-sponsor sale. Whether a first-runner is able to pay off on initial time around depends more and more on the number of sponsor deals.

The accent on direct deals, as opposed to station deals, always has been characteristic of the more successful syndication houses. Why that emphasis is more critical today is twofold: (1) With the three webs biting heavily into what heretofore had been local option time, stations accept or reject a series, in a great many cases, on the basis of whether or not its delivered with a built-in sponsor; (2) off-network properties and reruns compete heavily with first-runners on the station level.

That's why at this time, when virtually all the major syndie houses are prepping new first-runners for midwinter starting dates, the possible regionals loom so importantly.

No one's brushing off station sales, especially deals involving the o&o's of a broadcasting group such as Crosley, Corinthian, or Westinghouse. Station group buying, at times, can be tantamount to a good regional deal.

But there's no question as to where the critical emphasis lies. When a first-runner nabs a sponsor, a time slot can be found in the particular market, in most instances, no matter how tight the local time situation is. Let the reverse be true, with the first-runner pitched to the station sans advertiser, then all the headaches of finding a time period can be thrown to the syndie sales exec.

Webs at this stage of the game are solidly entrenched in the 7:30 to 11 p.m. period (EDT). When a first-runner is chosen by a local or regional sponsor, an affil nearly always juggles his schedule to accommodate the customer. There are time zone differences, unbought network markets, and other factors which allow this juggling to be successful.

But the trouble looms on the station-buying level. In contrast to an affil's comparative limited needs, the affil is being offered quite a bit of first-run material. Usually, the syndie outfit loses out on the station level in terms of price, even if a deal is consummated and a slot secured. It's the old case of supply and demand. Of course, there may be some exceptions. When a station is hot for a property, it may shell out tall coin, but even that is seldom as high as that paid for by a sponsor.

A characteristic of the profitable first-runner is that 50% or more of its total revenues is derived from direct sales to advertisers. With cost of major syndie entries running from $27,000 to $35,000 per episode, an outfit seldom can come out ahead without those regionals. The lower budgeted entries, whether on vidtape or film, don't really compete for regionals in today's highly competitive market.

There's no doubt about it. The catchphrase in the biz is "Cop the sponsor and let the station sales become the secondary operation."

Ampex in 15 Key Mkts.

Redwood City, Nov. 10.

Total of 15 of the country's multiple-station markets, accounting for nearly half of the nation's television homes, are now 100% equipped with Ampex tape recorders, company has revealed.

The 15 markets, representing 21,781,900 television homes, are New York, Los Angeles, Chicago, Philadelphia, Detroit, Boston, Cleveland, San Francisco, Pittsburgh, St. Louis, Providence, Kansas City, Houston, Roanoke and Des Moines. All but one of these have three or more stations, all tape-equipped.

Nat'l Theatres-TV 'Talking' Takeover Of Desilu; Next Step, OK by Board

Hollywood, Nov. 10.

National Theatres & Television is exploring a buy-up of controlling stock in Desilu Productions. Several "feeler" conversations have been held and financial surveys conducted at behest of NT&T board chairman B. Gerald Cantor. No firm offer has yet been made, however.

Charles L. Glett, head of National Television Investment Corp., NT&T subsidiary, has been making preliminary surveys and will report to the NT&T board on the matter. Glett is familiar with physical property having been an RKO v.p. at the Coast studio. Next step would be board authorization of a firm offer for purchase of a major block of stock outstanding. NT&T holds its regular monthly meeting Thursday (12).

Desi Arnaz and Lucille Ball together own 49% of company's stock. Their holdings constitute 565,000 shares of class B stock. In Class A there were 584,000 shares issued and outstanding. However, total of 1,750,000 shares have been authorized, leaving some 1,166,000 shares authorized but still unissued.

Martin Leeds, Desilu exec v.p., said he had received no offer from NT&T and knows of no negotiations. However, a competent source at NT&T revealed conversations have been in works, with matter to be placed before the board shortly. Arnaz is now in Europe and Miss Ball is in N. Y.

NT&T acquisition of Desilu could be in the nature of a straight investment, but it's more likely that the studio would be put to production use by NT&T without Dept. of Justice complications. For one thing, it could be operated by National Telefilm Associates, its tv subsidiary, for telefilm production. For another, NT&T, via American Congress of Exhibitors (ACE), has been in serious discussions about exhibitor-sponsored theatrical production to relieve the theatrical product shortage.

Desilu, incidentally, has filmed several series for NTA distribution. Since Desilu has taken over the old RKO properties as an added motion picture centre, its gross has zoomed. Last fiscal report, dated May 3 this year, showed company with gross of $20,470,361 and net profit of $249,566 for the fiscal year. At company's annual meeting in July, Arnaz predicted a gross for current fiscal year of not less than $23,500,000, while first-quarter profits jumped to $265,050, exceeding the total for entire previous fiscal year.

Phil Silvers 'Gives It' To That Old Gang of His

"Phil Silvers Show," rerun on WRCA-TV, N.Y., is proving a rating embarrassment for WCBS-TV. (Series is distributed by CBS Films and is owned by CBS, the parent company of the o&o.)

Show, sold to the NBC-TV flagship for co-sponsorship by Ronzoni and the Yellow Pages of the N.Y. Telephone Co., is the top-rated show for the Tuesday 7 to 7:30 p.m. slot. According to Arbitron, "Phil Silvers" draws a 14.7 against an 11.9 for news and weather on CBS-TV, the nearest rating competitor in the seven-station market.

NTA's $2,000,000 In Sale of Indie KMSP to 20th-Fox

Minneapolis, Nov. 10.

With the Federal Communications Commission having approved National Telefilm Associates' sale of KMSP-TV here to 20th-Fox for $3,500,000, it develops that the NTA acquisition of the non-network station turned out to be an exceedingly shrewd move from a monetary standpoint.

In the space of 22 months NTA swung a $2,000,000 profit, having bought KMSP-TV in 1958 for $1,500,000. At that time some industry "experts" felt that NTA had made a foolish investment.

But if KMSP-TV's late 1959 experience is any criterion, strong taped programs and feature films are helping to make non-network tv more of a financial bed of roses. 20th-Fox takes over station at a time when it's being operating well in the black, according to Donald Swartz, who remains as its general manager and a vicepresident under the new ownership.

Swartz says that in October KMSP-TV boasted the highest single month's billings in its history, a 48% increase over the same month a year ago. Competing with the channel are WCCO-TV (CBS), KSTP-TV (NBC) and WTCN-TV (ABC).

"Our gain in billings reflects increased acceptance of the operation," Swartz said. "Our improved programming format undoubtedly has been a major help."

KMSP-TV now goes on the air at 10:30 a.m. instead of 12:30 p.m. daily. It signs off at 12:30 a.m.

CLIENTS TAKE THIRD PLUNGE ON 'SEA HUNT'

Ziv's "Sea Hunt" is racking up plenty of renewals for its third year go-round.

Two major regionals in renewal bracket are Standard Oil of California and Heileman Brewery. Standard Oil, via BBD&O, has signed for its seven-station Coast marketing area; while Heileman, through McCann-Erickson, continues in Chicago, Milwaukee and northern Wisconsin. (Both clients have had the Lloyd Bridges starrer since its inception. Third-year production on the series starts in Jan., '60.)

Others signing for the third season include Liggett & Myers, WNBQ, Chicago; Des Moines Savings & Loan, KRNT, Des Moines; All Star Dairies, WBNS, Columbus; Tower Federal Savings & Loan, WNDU, South Bend, Ind., and Hope Natural Gas, WBOY, Clarksburg, W. Va.

Among stations renewing are KLZ, Denver; WDAF, Kansas City; WTVJ, Miami; WMAL, Washington; WBRE, Wilkes-Barre; WDSU, New Orleans, and WFLA, Tampa.

SAG to Bare Pact Proposals Mon.

Hollywood, Nov. 10.

Contract proposals of the Screen Actors Guild in its upcoming negotiations with the industry next month will be disclosed to SAG membership at its annual meeting next Monday (16).

At the same time, Guild will give members a progress report on the SAG-American Federation of Television & Radio Artists merger study. Meeting will also see the induction of Ronald Reagan as the Guild's new prexy, succeeding Howard Keel. Reagan was elected to the post without opposition.

Other new officers, all elected without opposition, who will be inducted at the meeting are Keel first v.p.; Dana Andrews, second v.p.; Rosemary DeCamp, third v.p.; Robert Keith, recording secretary, and George Chandler, treasurer.

Elected to three-year board of directors terms without opposition were Bruce Bennett, Macdonald Carey, Ellen Corby, Skip Homeier, Ruth Hussey, Douglas Kennedy, Donald Randolph, Thurl Ravenscroft, Ray Teal, William Walker and Frank Wilcox. Oliver Cross was elected to a two-year term.

ABCABC

BOB ABC

the way we're going it's just a matter of time... ABC-TV only net to show gain in first report after time change!

	1959 share of audience	1958 share of audience	% change
ABC-TV	29.5	27.5	+7%
NET Z	28.8	31.1	-7%
NET Y	32.2	32.7	-2%

Source: Nielsen 24 Market TV Report for all commercial programs Sunday-Saturday 7:30-10:30 PM the week ending November 1, 1959, versus the identical time periods for comparable week in 1958.

VARIETY - ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: SEPTEMBER 20-26, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"WHITE HEAT"**— James Cagney, Virginia Mayo, Edmund O'Brien; Warner Bros.; 1948; UAA	1st Run	Best of CBS Sat. Sept. 26 10:00-12:15 a.m. WBBM-TV	26.8	27.3	20.6	73.0	Dock-Up	WNBQ	7.3
							Just Four Men	WNBQ	4.8
							Pro-Football	WBKB	4.8
							TVB Hour Special	WNBQ	4.2
							Wrestling	WNBQ	3.0
2. **"DAKOTA INCIDENT"**— Dale Robertson, Linda Darnell; Republic; 1956; Hollywood Tele. Service	1st Run	Movietime, USA Fri. Sept. 25 10:00-11:45 p.m. WBKB-TV	16.5	19.4	10.9	37.7	Standard News Roundup	WBBM	24.2
							Jack Paar Show	WNBQ	10.1
3. **"MACARO"**— Jane Russell, Robert Mitchum; RKO; 1952; C&C Films	Repeat	Movietime, USA Mon. Sept. 21 10:00-11:30 p.m. WBKB-TV	14.4	15.2	12.7	36.8	Standard News Roundup	WBBM	29.1
							Jack Paar Show	WNBQ	12.7
4. **"INVASION OF THE BODY SNATCHERS"**— Kevin McCarthy, Carolyn Jones; Allied Artists; 1956; M&A Alexander	1st Run	Movietime, USA Sun. Sept. 20 10:00-11:45 p.m. WBKB-TV	11.3	14.5	4.8	34.0	Standard News Roundup	WBBM	32.7
							Evening Performance— "Caesar & Cleopatra" (Repeat)	WBBM	5.4
5. **"THE RED HOUSE"**— Edward G. Robinson, Rory Calhoun, Julie London; United Artists; 1947; Banner	Repeat	Early Show Sat. Sept. 26 4:30-6:00 p.m. WBBM-TV	9.0	9.7	8.5	49.7	NCAA Football	WNBQ	7.3
							Football Scoreboard	WNBQ	4.8
							Record Hop	WBKB	3.6
6. **"MEN WITH WINGS"**— Fred MacMurray, Ray Milland; Paramount; 1938; MCA	1st Run	Evening Performance Fri. Sept. 25 10:15-12:15 a.m. WBBM-TV	8.5	9.7	7.9	23.3	Movietime USA— "Dakota Incident" (1st Run)	WBKB	14.8
7. **"THE SUSPECT"**— Charles Laughton, Ella Raines; Universal; 1941; Screen Gems	Repeat	Evening Performance Thurs. Sept. 24 10:15-11:45 p.m. WBBM-TV	7.9	9.1	6.7	23.8	Jack Paar Show	WNBQ	17.6
8. **"RED RIVER"**— John Wayne, Montgomery Clift; United Artists; 1952; UAA	Repeat	Movie 5 Sun. Sept. 20 10:30-11:30 p.m. WNBQ-TV	7.0	9.7	4.2	44.9	Movietime USA— "Invasion of the Body Snatchers (1st Run)	WBKB	12.6
9. **"CRIME SCHOOL"**— Humphrey Bogart, Dead End Kids, Gale Page; Warner Bros.; 1938; UAA	Repeat	10 O'Clock Movie Fri. Sept. 25 10:00-11:45 p.m. WGN-TV	6.9	8.5	4.2	15.8	Movietime USA— "Dakota Incident" (1st Run)	WBKB	16.5
10. **"TORTILLA FLAT"**— John Garfield, Hedy Lamarr, Spencer Tracy; MGM; 1941; MGM-TV	Repeat	Evening Performance Wed. Sept. 23 10:15-12:30 a.m. WBBM-TV	6.2	7.3	5.5	24.2	Jack Paar Show	WBNQ	15.0

MPLS.- ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: SEPTEMBER 20-26, 1959.

1. **"NORTHWEST PASSAGE"**— Spencer Tracy, Robert Young; MGM; 1940; MGM-TV	1st Run	Movie Spectacular Fri. Sept. 25 10:00-12:15 a.m. WTCN-TV	11.5	13.8	8.1	39.5	Today's Headlines	KSTP	25.1
							Weather; Sports	KSTP	17.6
							U.S. Marshal	KSTP	6.6
							Jack Paar Show	KSTP	6.6
2. **"THIS ABOVE ALL"**— Tyrone Power, Joan Fontaine; 20th Century Fox; 1942; NTA	Repeat	Your 9 O'Clock Movie Wed. Sept. 23 9:00-10:30 p.m. KMSP-TV	10.8	11.3	9.4	21.1	U.S. Steel Hour	WCCO	23.2
							Today's Headlines	KSTP	30.1
							Weather; Sports	KSTP	20.1
3. **"MINISTRY OF FEAR"**— Ray Milland, Marjorie Reynolds; Paramount; 1944; MCA	1st Run	Movie Spectacular Tues. Sept. 22 10:00-11:30 p.m. WTCN-TV	9.8	11.9	7.5	31.5	Today's Headlines	KSTP	23.2
							Weather; Sports	KSTP	16.9
							Night Court	WCCO	8.5
							Jack Paar Show	KSTP	6.9
4. **"THE SPOILERS"**— John Wayne, Marlene Dietrich; Universal; 1942; Screen Gems	Repeat	Your 9 O'Clock Movie Thurs. Sept. 24 9:00-10:30 p.m. KMSP-TV	9.6	10.6	8.8	18.8	You Bet Your Life	KSTP	26.3
							Highway Patrol	KSTP	18.2
							Today's Headlines	KSTP	21.9
							Weather; Sports	KSTP	16.9
5. **"THE GENERAL DIED AT DAWN"**— Gary Cooper, Madeleine Carroll; Paramount; 1936; MCA	1st Run	Movie Spectacular Mon. Sept. 21 10:00-11:45 p.m. WTCN-TV	7.7	10.0	5.0	28.2	Today's Headlines	KSTP	22.6
							Weather; Sports	KSTP	13.8
							Badge 714	KSTP	5.6
							Jack Paar Show	KSTP	4.4
6. **"THE PRINCE AND THE PAUPER"**— Errol Flynn, Claude Rains; Warner Bros.; 1937	1st Run	Sunday Spectacular Sun. Sept. 20 2:00-4:00 p.m. WTCN-TV	7.4	8.1	6.9	33.5	M/L BB	WCCO	18.2
							Pro-Football	WCCO	10.2
							Showboat—"Winter Carnival" (Repeat)	KSTP	4.7
7. **"THE FROZEN GHOST"**— Lon Chaney, Evelyn Ankers; Universal; 1945; Screen Gems	Repeat	Mystery Show Sun. Sept. 20 1:00-2:00 p.m. WTCN-TV	7.0	8.8	5.6	23.6	M/L BB	WCCO	18.3
8. **"MY LITTLE CHICKADEE"**— W. C. Fields, Mae West; Universal; 1940; Screen Gems	Repeat	Big Movie Sat. Sept. 26 9:30-11:00 p.m. KMSP-TV	6.8	6.9	6.3	16.5	Death Valley Days	WCCO	21.0
							Today's Headlines	KSTP	19.4
							Weather; Sports	KSTP	14.4
							Home Theatre— "The Come On" (Repeat)	WCCO	8.1
							Pro-Football	WTCN	8.1
9. **"COMMAND DECISION"**— Clark Gable, Walter Pidgeon; MGM; 1948; MGM-TV	Repeat	Your 9 O'Clock Movie Fri. Sept. 25 9:00-10:30 p.m. KMSP-TV	6.7	7.5	5.6	12.2	Jimmy Durante	KSTP	22.6
							Today's Headlines	KSTP	25.1
							World; Sports	KSTP	17.6
9. **"THE COME ON"**— Anne Baxter, Sterling Hayden; Allied Artists; 1956; M&A Alexander	1st Run	Home Theatre Sat. Sept. 26 10:30-12:00 p.m. WCCO-TV	6.7	8.1	5.0	32.2	Pro-Football	WTCN	7.2
							News	WTCN	6.9
10. **"THE YEARLING"**— Gregory Peck, Jane Wyman; MGM; 1946; MGM-TV	Repeat	Your 9 O'Clock Movie Sun. Sept. 20 9:00-10:45 p.m. KMSP-TV	6.3	6.9	5.6	11.9	Loretta Young	KSTP	27.9
							Today's Headlines	KSTP	26.3
							Weather; Sports	WCCO	14.4

PUSH '55% PURE' CANADA TV

TV Sports Threat in Canada

Ottawa, Nov. 10.

One of the proposed broadcasting regulations set out by the Board of Broadcast Governors, which held a two-day Ottawa hearing to receive briefs and opinions, was blasted by the Canadian Assn. of Broadcasters, representing Canada's 41 privately-owned tv stations.

CAB claimed one regulation, if enforced, could eliminate sports on tv.

The ruling, which could go into effect in mid-1960, proposed "a maximum two hours of broadcasting time each day between 8 and 11 p.m. will be reserved for purposes to be prescribed by the BBG." CAB commented, "In addition, BBG wants to set a minimum of 55% Canadian content on all broadcast time," and suggested that the minimum Canadian content and the BBG's retaining of the right to set the content for the 8-to-11 p.m. segment "would probably eliminate sports events entirely from television."

Ulster TV Tie to Brit. Com'l Web Seen Cueing N. Ireland-Eire Ulcers

By HAROLD MYERS

Belfast, Nov. 10.

The inauguration of Ulster Television as the latest link in the British commercial tv network, looks like leading to political complications involving the governments of Northern Ireland and Eire. Although officially the territory of the new outlet is limited to the six counties in the northern half of the country, the programs are received south of the border line into the Dublin area —a range which will doubtless be taken into account in fixing rates for advertising commercials.

The complication will come next year when the Eire government introduces its own tv station, and its programs will be in direct competition with those from the commercial web.

The situation may become aggravated by the fact that the industry formerly believed that Eire tv would follow the trend and go commercial, via private enterprise, instead of which the government made a last-minute surprise decision to operate its new outlet on its own. However, the launching of Ulster TV has already led to a boom in sale of receivers in Dublin and other parts of Eire within range of the UTV transmitters.

Such is the interest in Eire that the Dublin national papers are featuring the daily UTV programs in their editorial columns. One Dublin weekly, however, appears to have jumped the gun by publishing the entire first week's programs, which has not only hurt the sales of the official UTV program guide in the south but the Eire publication is trying to muscle into the north by publishing a northern edition.

Within 24 hours of the inauguration of UTV, this little episode was already being dealt with by the lawyers and, in a bid to avoid repetition, subsequent program

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Ulster-Anglia Ad Coin

London, Nov. 10.

Ulster Television, latest commercial web to hit the British air, raked in $5,650 from 106 ad spots on its first day of operations (Oct. 31), while Anglia Television, which started transmissions on Oct. 27, drew $66,326 from the 404 advertisements it carried until the end of the month. Ulster TV figure is net, after deduction of a 20% development discount.

Highest take from advertising in October, according to Media Records, was chalked up by Granada TV Network with $3,630,000 from 4,975 spots. Runners-up were Associated TeleVision ($3,473,850 from 4,532) and Associated-Rediffusion ($3,462,000 from 2,903).

1,400,000 TV Sets In France; Delay 2d Web to Spring

Paris, Nov. 10.

According to latest statistics, 1,400,000 television sets are now in use in France with about 80% of the population within range of emissions and about two-thirds of the country serviced. Coverage is still slow, due to the lack of adequate governmental handouts, and complete blanketing is not envisaged now until about 1961.

The second web has been put off till either next April or May instead of January, as previously announced. However, some sources maintain it will definitely be functioning by next spring with no commercial ties or aspects.

Programs are picking up. More dramatic and variety shows are burgeoning on the 50-hours-per-week channel.

Kramer's 'Not Me' On 3 Pix to BBC

Hollywood, Nov. 10.

Stanley Kramer, in answer to English exhibs' threats to bring possible action against him for the sale of three of his pix to BBC-TV, has gone on record that matter is out of his hands.

Trio include "High Noon," "Cyrano" and "The Men," which producer sold to National Telefilm Associates three years ago. Kramer declares that due to their sale to NTA he has no control over films, and therefore is not involved in their release to British television.

Disposal of the three features came up for discussion two weeks ago in London by the Film Industry Defense Organization, which ordered an investigation into matter, skedded to be on the agenda at board meeting Nov. 26. FIDO previously recommended exhib action against Davod O. Selznick when he sold a package of his product to BBC-TV.

WHERE OH WHERE TO GET TALENT?

By PAUL GORMLEY

Ottawa, Nov. 10.

Regulations designed to govern broadcasting in Canada were both attacked and supported during a two-day hearing held in Ottawa by the Board of Broadcast Governors and attended, volubly, by representatives of the video and picture industries, and others claiming to represent dialers. BBG invited them here to get briefs and opinions on the rules it plans to set up later this year, and opinions it got by the roomful.

One regulation, planned to demand a minimum of 55% Canadian content in all airers, got biggest attention. Television people claimed it could not find enough talent to fill such a minimum and if put into effect the ruling would make the term synonymous with "mediocre." They pointed specifically at the coming BBG approval of second television stations in the present one-station cities, believing the 55% minimum would ruin chances for adequate programming on the new outlets. This comment was upped when the Canadian Broadcasting Corp.'s president, J. Alphonse Ouimet, told the hearing that CBC couldn't possibly provide the second stations with web services.

Threaten Ayem Video

Proposed regulations that got biggest attention concerned the 55% minimum Canadian content, ban of most types of morning tv, reservation of a maximum two hours in the peak 8-to-11 p.m. segment for purposes to be specified by BBG.

Ouimet suggested 50% minimum instead of 55%, computed every two weeks instead of the proposed one week, with a smaller percentage for daytime airing. Owners of non-CBC stations said they were "appalled" at CBC's unwillingness to give network service to the "second" stations. They felt only CBC was able to spend the funds necessary to five or six hours a week of "unapologetically intellectual" shows.

Comment on the portion of the 55% ruling that would give 50% credit as Canadian content to telefilms from the United Kingdom and French-speaking countries included the criticism that Canadian vidfilms were permitted 100% credit in the U.K. and films imported from the U.K. should get similar recognition here.

Vidpixers Like Quota

Canadian filmmakers applauded the 55% minimum proposals since it would mean stronger domestic markets for their output. But they emphasized the absolute need for admission to foreign capital until the Canadian film industry could find enough money here to handle the expensive chore of producing for Canadian tv. The new BBG

(Continued on page 53)

BBG Ducks U.S. 'Fixes'

Ottawa, Nov. 10.

There was surprisingly little reference to the U. S. quiz show exposes during the two-day hearing by the Board of Broadcast Governors in Ottawa last week. Hearings shared headlines across Canada with Charles Van Doren's testimony.

Only one specific reference was recorded, that being a mention by a church representative that Canada didn't want anything like it and BBG should enforce regulations that would avoid anything of the sort.

Sex Plays Raise A Few Eyebrows On Scottish TV

Glasgow, Nov. 10.

Protests are being registered here about a recent series of "sexy" plays on the ITV network.

Viewers, tv crix and public bodies have been condemning the suggestive and sex nature of three plays, "No Tram to Lime Street," "Cynara" and "A Card from Alison."

Lord Balhaven, Scottish executive officer of the Independent Television Authority, said he is reporting to his London headquarters on the "concern of Scottish viewers at the nature of the plays." He stressed that none of the plays in question originated in Scotland.

An attack on ITV plays was made at Denny, near here, by Dead of Guild Joseph Conroy.

Asking that the town council make a strong protest, he said: "It is time some public body expressed disgust at some of the embarrassing programs, especially plays, which have lately been shown." He instanced ITV plays in particular, including "No Trams to Lime Street," "Probation Officer" and "Cynara," stating, "In these plays sex in an immoral sense was shown without any attempt to hide it."

'Dennis' As Menace

Ottawa, Nov. 10.

"Dennis The Menace" and "Woody Woodpecker" were teamed as representing tv shows unsuited for the moppet audience they were aimed at, during the two-day Broadcast Board of Governors hearing in Ottawa.

A clergyman, presenting a church group brief, said those stanzas and others like them were filled with so much "brutality" and "disrespect for authority" that they poisoned the kiddies' minds.

East Anglia & North Ireland Bows Give Brit. 90% TV Com'l Spread

London, Nov. 3.

With the addition of two new outlets in East Anglia and Northern Ireland in the past week, Britain's commercial television network now spans substantially more than 90% of the country. Only one more channel remains to be added to complete the network, other than a number of booster stations to bring the programs to rural areas.

The new Anglia station was inaugurated last Tuesday (27) and the Belfast outlet on the following Saturday (31). The official ceremony in Anglia was performed by Sir Ivone Kirkpatrick, chairman of the Independent Television Authority, while the Ulster launching was done by Lord Wakehurst, governor of Northern Ireland, who was introduced by Sir Laurence Olivier, who is a director of the operating company.

Chairman of Anglia Television is Lord Townshend, and the syndicate includes several prominent local dignitaries as well as John Woolf, the head of Romulus Films. It was obviously the result of the latter's participation in the company that Anglia had the honor of networking, the drama spot on their opening night, "The Violent Years," starring Laurence Harvey, Hildegarde Neff and Gwen Ffrangcon- Davies, which had been pretaped. Also on the Anglia board is Donald Albery, the legit manager, while The Guardian (formerly The Manchester Guardian) also has a stake in the company.

The Anglia station will immediately reach an audience of 1,000,000, but there is a total population of more than 2,000,000 within the transmitting area.

The Ulster opening on Hallowe'en night was celebrated with a reception attended by more than 500 persons. Earlier on opening day, the Independent Television Authority held a meeting in Belfast and its members were later hosts at a luncheon attended by members of the Northern Ireland government, the local corporation and a number of commercial tv program companies.

Like all the other regional companies, both Anglia and Ulster will be responsible for originating a minimum of about seven hours of local programming per week, but for the rest will take the network program from the four major companies. One of the Ulster originals will be a Monday-Friday magazine program entitled "Roundabout." The station is to use "The Mountains of Mourne" as its signature tune.

CBC's Star Allergy, So Henderson Out

Toronto, Nov. 10.

Top newscaster for the Canadian Broadcasting Corp. in his twice-nightly coast-to-coast programs for the past five years, Larry Henderson has been dropped by the CBC because it doesn't want a "star." His face and voice familiar to millions of Canadians, Henderson said that contract renewal negotiations ceased when both parties couldn't agree that he become a CBC staff announcer instead of a freelance. There was no question of salary.

According to A. K. Morrow, director of English-language broadcasts, the CBC maintained that newscasting was not a full-time job and that going on the CBC staff was not acceptable to Henderson but, otherwise, confirmed the Henderson and CBC decisions.

Henderson was granted a six months' leave of absence last June and made a tour of Russia this summer, conducted by him with a group of Canadian visitors. He made a film titled "Golden Journey to Samarkand" which he has been showing and lecturing at Canadian centres, and has completed a book of same title.

SEE STEPPED-UP U.K-U.S. PROGRAM SWAP VIA BRIT.'S 'PERFECT' LINE-CONVERTER

By ERNIE PLAYER

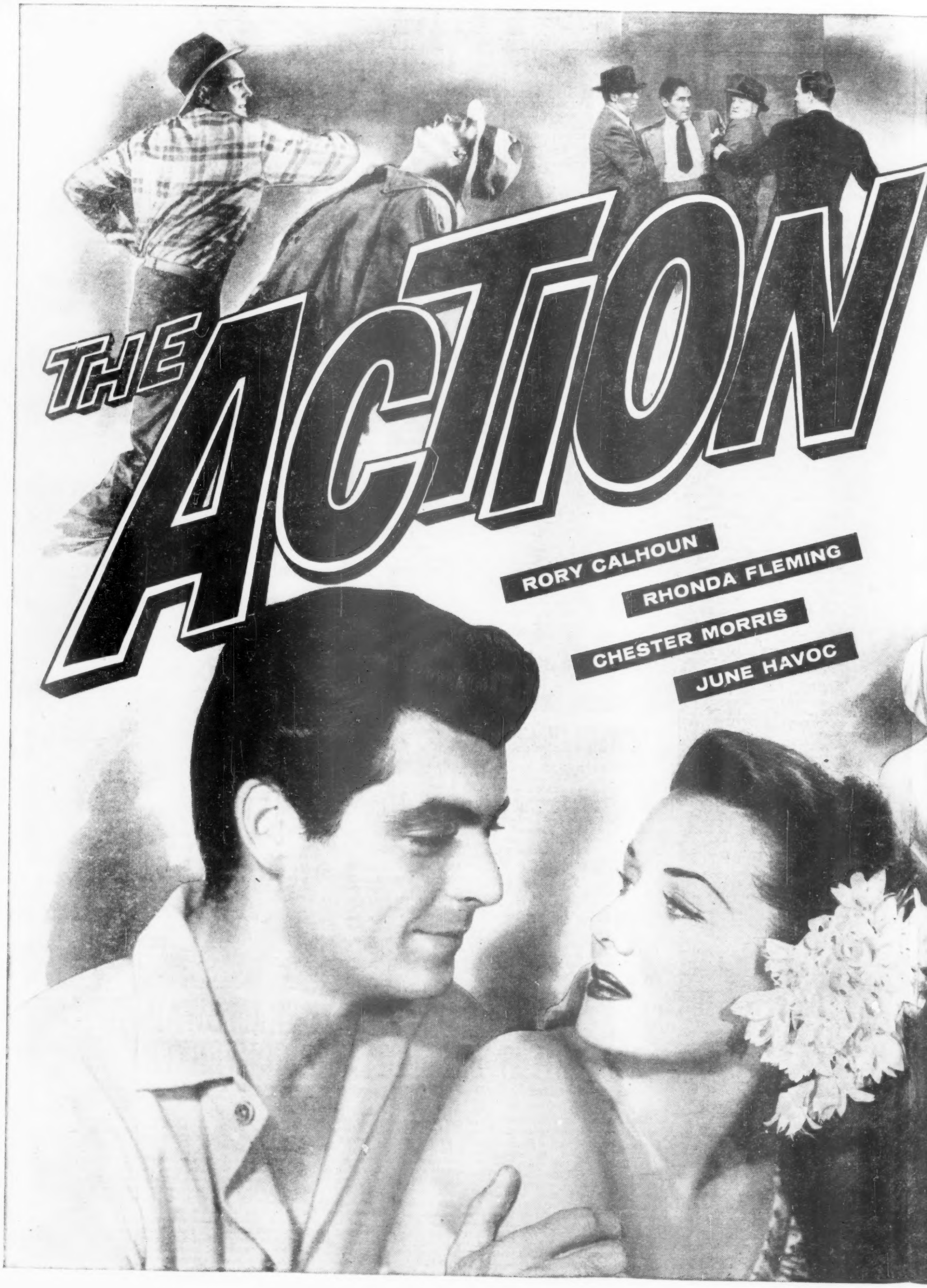
London, Nov. 10.

Certainty here that the recording and line-converting of programs will shortly hit a point of practical perfection to enable freer interchange of shows between Britain and the U. S. is prompting several discussions. Hitherto there's been a limited outflow with the aid of the Granada Converter, which at the time of the Pope's coronation even switched pictures from the Continental 625 lines to the British 405 and American 525, but this has largely been confined to topical events.

Now the practicability of an interchange of drama productions, among others, has loomed large. ABC-TV, which runs a weekly skein of "Armchair Theatre" plays live and on tape, has had preliminary huddles with NBC. Position isn't straightforward when it comes to a quid pro quo arrangement, of course, for after technical problems come those of insuring that British quota agreements shall be honored.

A look-forward to an international interchange of programs throughout the world was taken by Howard Thomas, managing director of ABC-TV, speaking at a two-day conference in London called by the International Centre of Films for Children Oct. 29-30. The conference, attended by delegates from more than 30 organizations in the U. K. and elsewhere, called on the International Film & Television Council to consider the promotion of co-production of children's films for tv, to be organized by the ICFC with the cooperation of UNESCO.

Said Thomas "Although talking about television films, we must remember that in 1960 the international interchange of programs will be on visual tape as well as on film. In 1960 the engineers will overcome the electronic problems." He added: "The challenge now is to the program-makers to produce programs of international worth. This is a problem for the whole of the industry and should not be too departmentalized into children's television."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CHESTER MORRIS
JUNE HAVOC

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FRANCES LANGFORD

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ROD CAMERON

the **SUSPENSE** *of a waterfront manhunt!*

the **THRILLS** *of high-gear auto-racing!*

the **CHILLS** *of midnight in a wax museum!*

the **HIGH ADVENTURE** *of a South Seas voyage!*

the **DRAMA** *of wartime heroism!*

the **IMPACT** *of a fighter's left hook!*

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35 ACTION-ADVENTURE FEATURE FILMS NOW AVAILABLE FOR TELEVISION

Carefully programmed and realistically priced to meet your needs. Act today to tie up these features for your market!

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Teleblurbs on Hot Seat in Wake Of Quiz Stigma, Cueing Overdose Of Aspirin; On Other Agency Fronts

By BILL GREELEY

With fever running high for tv scandal, the news that congressional investigators will extend their probe to tv blurbs is causing an agency headache that no client nostrum will cure.

Where the commercials are concerned, Rep. Oren Harris will be picking up where Rep. John Blatnik left off a little less than a year ago. His Legal & Monetary Affairs subcommittee was busy exposing cigaret, toothpaste and reducing aids blurbs.

The renewed investigation will undoubtedly get more publicity, and move into new areas where vast broadcasting expenditures are involved.

Available to the Harris committee, for example, is a report from the New Jersey Pharmaceutical Assn. detailing alleged distortions and deceptions in broadcast drug advertising. It's based on a year's monitoring by the association's committee of trustees. They watchdogged the airwaves, setting down time, station, product and verbatim text on suspect pitches. Commercials subpoenaed by Blatnik were given to the trustees for closeup inspection.

Agency media departments have put in a long, hot summer setting up spot campaigns for cold cures, aspirins and the other highly competitive patent medicines. Competition, in fact, was tough enough to make clearances a major problem. One company turned spot money to network to get the desired exposure. Millions of dollars have already been spent on filmed commercials that are set to roll.

The big question is, do agencies and clients fly in the face of congressional damning with the vast investments in time and money? The hearings could make sticking it out disastrous. The competition could make withdrawal ruinous.

The FTC's new vigorous campaign against rigging of commercials gives an indication of how far the expose can go. First complaint, tackling no less than General Motors and Libbey-Owens-Ford for camera trickery in car window blurbs, received relatively prominent coverage from the N. Y. press because it was riding the crest of the quiz headlines. Important press coverage can be expected from the committee sessions. And the men who create and place the commercials will be on the witness stand for this one.

More Heat for Blurbs

Comedian Stan Freberg, who has turned to creating commercials, told the creative workshop at the 4A's annual eastern conference last week that he's greatly concerned over the misuse of humor in broadcast advertising.

"Humor in the hands of the novice," said Freberg, "is like a gun in the hands of a child. And here we come to what I am most concerned with, in the increasing atmosphere of pseudo-funny commercials—the danger of not only over doing a very good thing but of destroying a potent communications tool.

"What we should be concerned with is not whether humor works as a means of getting through to people or not. It does. What doesn't work is to assigned its creation to amateur humorous commercial writers . . . Many agencies today, anxious to jump on the humor bandwagon, are forcing its creation by people who have no business trying to create it. An account executive is not expected to be an artist and do layouts. A research man is not expected to buy time. Why, then, force an otherwise fine copywriter who, say, writes beautiful automobile copy, to become Abe Burrows overnight."

Jerry Schnitzer, creative director of Robert Lawrence Productions, told the same group that the image of father "yelling his bloody head off in the narrow confines of the television commercial," was prejudicing viewers against commercials.

"It is the voice of Father that much too often issues the message of the television commercial," he said. "It [Father's voice] is often distorted as soprano, or hidden behind frilly false fronts, or muted by a toothy smile. It is often accompanied by pretty pictures, visual aids to fill up the screen. But it is Father, and Father at his worst, paternal and patronizing, in a fit of bombast."

Faith in Product

E. A. Korchnoy agency is buying three weeks of half-hours on the WNTA-TV "Open End," with David Susskind, to plug itself. The blurbs are soft sell—"in keeping with the dignified, low-pressure, intelligent approach of the show itself"—and feature agency prez E. A. Korchnov and veepees Budd Brown and Howard Roshkow. Agency bills around $2,000,000 with clients like White Stag sportswear, Helbros Watches, Wilson Bros., Cohama fabrics, Forbes mag and others.

Spotlight: Junket Quick Fudge Mix is using radio-tv in a new fall drive in upstate New York and New England. N. Y. commercials pitch the product to kids. In New England, radio deejays are aiming at teenagers. Agency H. W. Warden hopes to find out where the basic appeal is before spreading the campaign.

Spotless: Same Warden agency was unable to place any advertising with Boston and Philadelphia media for Vanguard, the tobaccoless cigaret made by Bantob Products. Campaigning has been suspended until the FTC concludes its investigation of Vanguard's distribution and advertising problems in N. Y. Federal agency moved in after Bantob filed suit against tobacco majors for restraint of trade. Suit was withdrawn temporarily when the FTC probe began five weeks ago.

Stripes: Ronald C. Bradley and Herbert G. Drake have been named senior veepees at Ted Bates. Both joined the agency in '56.

Donald Anderson has joined Bates as veepee and account supervisor. He was veep in charge of marketing at Fletcher Richards, Calkins & Holden.

New Biz: Davos Ski Center, $500,000 ski development in Woodridge, N. Y., to Weiss & Geller. Campaign theme will be: "Bigtime skiing comes to New York's doorstep."

Chicago Agencies

N. W. Ayer landed the Crane Co. ad account (annual billing $1,000,000-plus), which exits the Buchen Co. after 23 years.

Appointments: Thomas G. Watson Jr. to v.p. in the Chi office of N. W. Ayer . . . John W. Glynn, Malcolm Lund and Marshall G. Walther, all to veeps, at Howard H. Monk . . . Clifford E. Boettcher to creative director and Tom A. Kallas to media director at Western Advertising . . . Ted K. Schulte to film director and John M. Christopher to copywriter at EWR&R.

New Accounts: North Advertising for Columbia Foods, division of Consolidated Foods Corp. . . . Biddle Co. for Logan-Cache Knitting Mills, Logan, Utah . . . Roche, Rickerd & Cleary for Dur-O-Wal, division of Cedar Rapids Block Co. . . . Hanson & Stevens for Sun Electric Corp. . . . Gordon & Hempstead for Eddie Doucette's Pancakes . . . Allan S. Becker Advertising for Douglas Foods Co. and Mark Allen Co., Detroit.

Jack Baxter, prexy of Creative House and founder of the Chi Copywriters Club, was named Copywriter of the Year at the Club's third annual Spotlight Dinner, Nov. 2. Prior to forming Creative House in 1957, Baxter was creative director with Earle Ludgin for seven years, during which time the agency won awards every year for print and tv ads. He served as creative director for Leo Burnett, BBD&O, and Robert Orr, New York.

Award for the best tv commercial of the year was made to Steven Lehner of MacFarland-Aveyard for Sleex girdles. Needham, Louis & Brorby writers won six Golden 30 awards; FC&B writers, two; North Advertising and Tatham-Laird, one each. Abbott Labs had two winners.

Candid Plug

These are the program credits submitted by WNEW-TV, New York, for upcoming "Portrait of Nehru by Arnold Michaelis:"

Directed by Arnee Nocks.

Production by Marline Sanders Tobin.

Research by Maurine Stuart.

Film Editors: Robert Farren, Gerald McCormack.

Travel Arrangements by SAS, Scandinavian Airline System.

L. A. Agencies

Los Angeles, Nov. 10.

Two additions to major agency staffs were made this week. Jim Burton transfers here from the N. Y. office of Ogilvy, Benson & Mather and will be assigned as agency contact on "Zane Grey Theatre." Tom Lufkin, formerly with ABC-TV, will have ditto duties at the Ted Bates agency.

London Agencies

London, Nov. 10.

Charles Reading succeeds Patrick Matthews as head of Rank Screen Services' production department, with four commercials-making units under his control. He's worked with Associated-Rediffusion and Scottish Television commercial webs. Matthews goes to Guild Television Service at end of the year as join m.d. with W. H. Williams.

Milk Marketing Board, with W. S. Crawford handling, starting around and of February . Texas instruments appoints Anthony Handley Advertising as its ad agent for Europe and the U.K., as of Jan. 1 . Richmond Towers tackles the first advertising drive ever for Jackson Bros . purveying glass . The Institute of Practitioners in Advertising has issued a leaflet, aimed at workers in advertising, on the ballyhooing of proprietary medicines.

The Other Kintner (FTC's) Gets Mad About The Ads, Alerts Webs & Sponsors

Chicago, Nov. 10.

Federal Trade Commission chairman Earl W. Kintner expressed the feeling here last aweek that the nation's televiewers, insulted by the tv scandals, were ready to stop playing the dupes to "rigged" advertising or blurbs making wild or extravagant claims. He said it was time the networks and sponsors started looking after their ads, as well as their programs.

Speaking not officially but as a lay televiewer, Kintner said television needs "not only more truthful advertising, but advertising in better taste." He said the FTC already has notified broadcasters that all commercial claims aired during the month preceding Christmas, Nov. 15 to Dec. 15, would be carefully screened for the veracity of their claims.

Kintner made his remarks off the cuff to the press, prior to delivering an address to the Illinois State Bar Assn. conclave last Thursday (5).

Congressman Raps Ratings Vs. Quizzes

Washington, Nov. 10.

Television ratings systems are the "real villain" of the quizzer scandals and should be put under "federal control," Rep. Frank Kowalski (D-Conn.) charged in a telegram to tv quiz investigation chairman Oren Harris (D-Ark).

Kowalski urged Harris not to stop probing, but to "inspect the methods, remunerations and people running them (ratings)."

Harris exposes, the freshman Congressman from Meriden, Conn., claimed, proved tv industry "strove mightily to achieve ever higher ratings with no regard to morality or conscience." Thus, he added, more should be known about ratings.

Cleveland—KYW-TV has hired James E. Witte as a producer-director. He was assistant to the radio-tv director of BBDO, Chicago.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Having had his "Big Payoff" yanked from CBS-TV's daytime lineup by Frank Stanton, producer **Walt Framer** is winging to **London this** week in an effort to line up a British tv deal; he evidently **has no specific** English video system in mind but he's going on the **invitation of Jim Careras**, an exec in the Variety Clubs International . . . WRCA Radio is shipping its gabber string up to the Catskills next weekend (13-15) for a festive promo for the station's "wall-to-wall music sound." **Ed Herlihy, Bob Haymes, Wayne Howell, Jim Lowe, Ray Heatherton** and **Art Ford** will participate in a Saturday night banquet "entertainment" at Grossinger's, and will be around the rest of the time guest-ogling . . . **Joe DeSantis** to do a "Whispering Streets" episode **on CBS** Radio . . . It pays to be a deejay dep't: WCBS gabber **Hal Simms** spends his weekends of late looking for a radio station to **buy, the** latest junket having been to the Pittsfield-Springfield-Worcester sectors of New England. Simms has an interest already in outlets **in Charlotte**, N.C., and Columbia, S.C.

Pee Wee Reese inked to succeed **Buddy Blattner** as **Dizzy Dean's** co-worker on CBS-TV's "Game of the Week" baseball game next season . . . WCBS ayem gabber **Jack Sterling** doubling into legit in Old Greenwich, Conn., via stock version of "L'il Abner" as General Bull Moose . . . WQXR veepee **Norman S. McGee** back on the job after a six-week European hiatus . . . **Paul Sylbert,** who staged and directed the recent N.Y.C. Opera's "Oedipus Rex," joining NBC-TV as **color** coordinator . . . Young & Rubicam's casting director for the last three-and-a-half years, **Marge Kerr** now becomes topper of her own **People** & Productions Inc. casting house . . . Ex-NBC production exec **John L. Kelley** becomes assistant production mgr. of Videotape Center . . . Having recorded new radio-tv blurbs for Sutton Stick Deodorant and Grandma's Molasses, **Mary Lou Forster** now into NBC Radio's "My True Story". . . NBC Radio associate director **Walt Ehrgott,** who has directed "The Eternal Light," "The Road of Life" and "Pepper Young's Family," shifting to the tv side as a stage manager . . . **Ruth Roman** here from Chicago to start rehearsals on "The Philadelphia Story" tv stint on NBC Dec. 7 . . . CBS-TV program chief **Oscar Katz,** no sooner back from Hollywood, was out for a day, ill—evidently the sniffles . . . **Lloyd Nolan** will narrate "Crime Inc." on NBC-TV's "Startime" when the documentary is done next spring . . ."The Turn of the Screw," the **Ingrid Bergman** intro to tv last month, will definitely be rerun during the last third of the "Startime" sked—in the spring . . . **Sandra Church,** with the title role in "Gypsy," debuts as a tv singer when she guests on the **Perry Como** stanza Dec. 9.

Rep firm Good Music Broadcasters picks up its 31st station with Nashville outlet WFMB . . . Culture infiltration from the metropolitan N.Y. area reaches deep into the heart of Texas: KWEL, Midland, recently bought by former NBC news editor **George Vaught,** changes over to a "modified WPAT format.". . . Mutual Broadcasting prez **Robert F. Hurleigh** has scheduled Coast and midwest affiliate meetings for early next month at San Francisco and Chicago. Both are one-day affairs, similar to sessions already held in Atlanta and Dallas . . . **Sir Ivone Kirkpatrick,** chairman of Britain's Independent Television Authority, in from London yesterday (Tues.) on the Queen Mary with **Lady Kirkpatrick.**

Pat Carroll, "Keep Talking" regular, will be toastmistress at N.Y. Philanthropic League luncheon Sunday (15) at Waldorf . . . Frank Cooper Associates has set **Bill Corrigan** to direct Talent Associates' production of "Miracle on 34th Street," Nov. 24 and a guest appearance for **Mimi Benzell** same night **Jack Paar** show . . . **George Chrysty,** emcee of ABC Radio's "Teen Town," has the following guests slated for this week: **Fabian, Andy Williams** and actress **Kathy Nolan** ("Real McCoys"). Outfit also set **Gene Nelson** to do the Canadian Broadcasting Corp.'s "Music '60 Show" in Canada . . . **Thelma Polish,** comedienne-songstress, joined cast of WABC-TV's "Everything Goes."

Ezra Stone visits **Joe Franklin** on WABC-TV's "Memory Lane" Friday (13) . . . **Leo Rosten** will discuss the comeback of his "Hyman Kaplan" series on WPIX's "Reading is Fun" educational tv program tomorrow (Thurs.) afternoon . . . N.Y. City Health Dept. has commended WABC-TV for its "Magic Eye" program, science vidshow aimed at teenagers.

WNTA-TV personalities **Faye Emerson, David Susskind, Mike Wallace** and **Henry Morgan** back in town after trip to Chicago where they breakfasted some 150 Windy City agency and advertiser executives. Trip was first such for group of New York personalities to try to sell time on single station . . . **Martha Greenhouse** as Mrs. Soames does same role on Friday's (13) NBC-TV "Our Town" which she had at Circle in the Square last spring.

Video production execs **Penny Morgan** and **Joe Bigelow** *(he was Bige when on* VARIETY *some years ago)*, have picked Nov. 29 as the date and Temple Emanu-El as the place for their nuptials.

IN HOLLYWOOD . . .

Around Toluca Lake everyone's talking about the **Niles** boys. **Wendell Jr.** quit his post as assistant tv director at Colgate to join NBC in N.Y.; **Wendell Sr.** won the archery title, and brother **Ken** came out of long retirement to do a bit with **Bob Hope.** The latter, incidentally, owns a yacht landing and resort hotel at Newport Beach . . . **Ernie Stern** trimmed his publicity staff at CBS-TV to 31 with the pinkslipping two. At ABC-TV Stern got by with half that staff with just as many shows . . . **Tom McDermott** will produce his first pilot for Four Star, a situation comedy with **Tom Ewell** scripted by ex-"Lucy" writers **Bob Carroll** and **Madelyn Pugh** . . . **Jerry Stanley** was **Alan Livingston's** choice to succeed **Fred Hamilton** as director of film programs at NBC-TV . . . **Peggy Cass** and **Andy Devine** are **Lou Edelman's** threats to the comedy crop. Both will be coming up in pilots on the **Barbara Stanwyck** series due after first of the year . . . **Eve Ettinger** moved in as story editor at Screen Gems when **Don Moore** moved out . . . **Frank MacDonald,** who has directed more westerns than any other Guildman, called in by **Tom McKnight** to helm a pair for "Pony Express.". . . **Don Quinn,** back in good health, is being overtured by producers to doctor some ailing comedy shows . . . **Don Fedderson,** in the air more than he's on the ground, flew in from Hawaii and flew out to N.Y. same day . . . **Quinn Martin,** executive producer on Desilu's "Untouchables," juggling studio offers for a theatrical picture. Before tv, he was a film editor . . . **Tammy Marihugh,** Hollywood's moppet-of-the-year, set for NBC-TV's holiday special, "Once Upon a Christmas Tree." . . . **Alan Livingston** likes **Red Doff's** idea for a comedy series starring **Mickey Rooney.** There'll be a pilot but for next season's sale . . . **Anita Bryant,** the singer on the **George Gobel** show, is the only tv performer who shuttles back and forth halfway across the country to keep up with her commitments. She's also a regular on **Don McNeill's** "Breakfast Club" in Chicago. McNeill brings his show to Hollywood for a week in January.

IN CHICAGO . . .

Walter Plant back in Chicago, this time as National Telefilm Associates veepee in charge of program division in the midwest. He transferred here from the Coast . . . **Lloyd Yoder,** WNBQ-WMAQ v.p., notched his 33d year with NBC last Saturday (7) . . . **Max Cooper** up from Cuba last week to get station reaction to his tape syndicationer, "Winter TV Baseball," and then jetted back again . . . ABC newscaster

(Continued on page 50)

FLIGHT

"FLIGHT" STREAKS ahead. In 12 major first-run markets where it is programmed following a weak adjacency, "FLIGHT" has seized the lead from competition with superior lead-ins—averaging a 60% audience gain for its time slot. What about second take-off?

"FLIGHT" SOARS on re-runs! Early reports on the first re-run market, Milwaukee, show "FLIGHT" delivering a 23.0 ARB rating with the same top 53% share-of-audience scored in its first run—outrating a competitive Nielsen Top-Ten network show by 64%! Furthermore, whether it's first-run or re-run, it's "first-class" all the way!

"FLIGHT" PULLS adult audiences—people with "grown-up" buying power. This aviation adventure series attracts the highest proportion of adult viewers of any syndicated series!

(Source: U.S. Pulse, reported by Television Age, Aug.-Oct., 1959.)

NBC Television Films. A Division of CNP California National Productions, Inc.

VARIETY -ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week two different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

ST. LOUIS

SURVEY DATES: SEPTEMBER 20-26, 1959. STATIONS: KTVI, KMOX, KSD, KPLR.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	39.5	1.	Sea Hunt (Fri. 9:30)	KTVI	Ziv	29.5	53.3	Amateur Hour	KMOX	16.4
2.	June Allyson (Mon. 9:30-10:00)	KMOX	37.7	2.	Highway Patrol (Thurs. 9:30)	KSD	Ziv	26.9	47.4	Playhouse 90	KMOX	19.9
3.	I've Got A Secret (Wed. 8:30-9:00)	KMOX	34.5	3.	State Trooper (Tues. 9:30)	KSD	MCA	22.9	46.7	Bold Venture	KTVI	14.0
4.	The Millionaire (Wed. 8:00-8:30)	KMOX	33.6	4.	Whirlybirds (Tues. 10:00)	KSD	CBS	21.0	44.6	{ News; Weather / Eye On St. Louis	KMOX	19.0
5.	Have Gun, Will Travel (Sat. 8:30-9)	KMOX	33.0	5.	Mike Hammer (Sat. 10:00)	KSD	MCA	20.5	44.9	News; Weather	KMOX	16.4
6.	U.S. Steel Hour (Wed. 9:00-10:00)	KMOX	32.0	6.	Popeye (Sat. 11:30)	KMOX	UAA	17.9	79.9	St. Louis Hop	KSD	3.8
7.	Loretta Young Presents (Sun. 9-10)	KSD	30.1	7.	U.S. Marshal (Wed. 10:00)	KSD	NTA	16.7	39.3	{ News; Weather / Eye On St. Louis	KMOX	22.0
8.	Alfred Hitchcock (Sun. 8:30-9:00)	KMOX	29.2	8.	Silent Service (Thurs. 10:00)	KSD	CNP	16.4	36.4	{ News; Weather / Eye On St. Louis	KMOX	18.1
8.	Peter Gunn (Mon. 8:00-8:30)	KSD	29.2	9.	Annie Oakley (Sat. 6:00)	KMOX	CBS	15.8	55.1	Ed Wilson Talent Show	KSD	8.2
9.	You Bet Your Life (Thurs. 9:00-9:30)	KSD	28.7	10.	Bold Venture (Tues. 9:30)	KTVI	Ziv	14.0	28.6	State Trooper	KSD	22.8
10.	What's My Line (Sun. 9:30-10:00)	KMOX	27.8									

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: SEPTEMBER 20-26, 1959.

1.	Real McCoys (Thurs. 7:30-8:00)	KING	37.3	1.	Rescue 8 (Fri. 9:30)	KING	Screen Gems	29.7	52.2	Amateur Hour	KIRO	13.0
2.	Maverick (Sun. 6:30-7:30)	KING	36.7	2.	Highway Patrol (Thurs. 6:30)	KOMO	Ziv	28.2	50.8	Early Edition; News	KING	17.0
3.	Cheyenne (Mon. 6:30-7:30)	KOMO	33.9	3.	Sea Hunt (Fri. 10:00)	KING	Ziv	25.2	54.3	Deadline	KOMO	10.9
4.	Lawman (Sun. 7:30-8:30)	KING	33.0	4.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	24.2	47.8	Shell News; News	KOMO	20.3
5.	Tales of Wel's Fargo (Mon. 7:30-8:00)	KOMO	32.7	5.	Cannonball (Thurs. 7:00)	KOMO	ITC	23.0	43.2	Zorro	KING	19.4
6.	Alcoa Presents (Tues. 9:00-9:30)	KING	32.4	6.	Divorce Court (Mon. 9:30)	KING	Guild	19.7	44.1	June Allyson	KIRO	15.5
7.	77 Sunset Strip (Fri. 8:30-9:30)	KING	31.7	7.	Death Valley Days (Thurs. 9:00)	KING	U.S. Borax	19.4	31.1	You Bet Your Life	KOMO	26.1
8.	The Rifleman (Tues. 8:00-8:30)	KING	31.2	8.	Mike Hammer (Sun. 10:00)	KING	MCA	19.1	55.8	Curtain Time	KOMO	4.2
9.	Welk's Dancing Party (Sat. 8:00-9:00)	KING	31.1	9.	Roy Rogers (Sat. 6:00)	KING	Roy Rogers	16.4	50.5	In Person	KOMO	6.7
10.	21 Beacon Street (Thurs. 8:30-9:00)	KOMO	30.0	10.	Topper (Mon.-Thurs. 5:30)	KOMO	B. Schubert	14.9	47.8	J. F. Patches	KIRO	7.2

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY DATES: SEPTEMBER 20-26, 1959.

1.	Alfred Hitchcock (Sun. 9:30-10:00)	KPIX	37.1	1.	Sea Hunt (Tues. 7:00)	KRON	Ziv	24.7	53.0	{ Chan. 5 News; Sports / CBS News	KPIX	8.5
2.	Cheyenne (Mon. 7:30-8:30)	KGO	34.5	2.	Highway Patrol (Tues. 6:30)	KRON	Ziv	17.6	49.7	Early Show	KPIX	8.5
3.	Gunsmoke (Sat. 10:00-10:30)	KPIX	34.4	3.	Flight (Thurs. 7:30)	KTVU	CNP	17.0	39.4	Khrushchev's Tour	KGO	9.3
4.	Lawman (Sun. 8:30-9:00)	KGO	33.0	4.	San Francisco Beat (Sat. 7:00)	KPIX	CBS	16.2	50.9	Meet Your Giants	KRON	6.3
5.	Have Gun, Will Travel (Sat. 9:30-10)	KPIX	31.6	5.	Divorce Court (Sat. 6:00)	KRON	Guild	15.2	51.2	Early Show	KPIX	5.9
6.	Maverick (Sun. 7:30-8:30)	KGO	30.1	6.	U.S. Marshal (Thurs. 7:00)	KRON	NTA	14.8	37.4	{ Danger Is My Business / 6:30 Movie	KTVU / KGO	8.8 / 8.8
6.	Wagon Train (Wed. 7:30-8:30)	KRON	30.1	7.	Death Valley Days (Sat. 10:30)	KPIX	U.S. Borax	13.2	44.9	It Could Be You	KRON	8.8
7.	Price Is Right (Wed. 8:30-9:00)	KRON	27.5	7.	MacKenzie's Raiders (Fri. 8:30)	KPIX	Ziv	13.2	27.5	Jimmy Durante	KRON	23.9
8.	Real McCoys (Thurs. 8:30-9:00)	KGO	27.2	8.	Rescue 8 (Wed. 6:30)	KRON	Screen Gems	11.3	34.7	Huckleberry Hound	KTVU	9.3
9.	77 Sunset Strip (Fri. 9:30-10:30)	KGO	26.7	9.	Bold Venture (Thurs. 6:30)	KRON	Ziv	10.4	34.9	6:30 Movie	KGO	8.2
10.	Father Knows Best (Mon. 8:30-9:00)	KPIX	25.8	10.	The Honeymooners (Mon. 6:30)	KRON	CBS	9.9	34.4	Superman	KTVU	7.7
				10.	Victory At Sea (Thurs. 8:00)	KTVU	Victory	9.9	19.9	Zorro	KGO	20.1

Show Biz's Hindsight in Quiz Fizz

Continued from page 31

Dorothy Kilgallen, because of her "What's My Line?" panel slotting and his allegation of "cueing" on "mystery guests" and the like.

The networks, who were damned if they didn't, are now damned for permitting packagers to use and abuse their facilities. Said one, "Suppose the N.Y. Times turned over its facilities to some outside packager without proper control of the contents which make possible the advertising revenue?"

All This and Ike, Too

The President got into the act.

Mrs. Eleanor Roosevelt blamed the scandal on the deterioration of moral and ethical standards of today's American society. Few will question the solution if not the complete breakdown of respect for oldfashioned moral standards.

The fear that Congress was "going hog-wild" and that it was a "Roman holiday" is not regarded as being so, since Rep. Oren Harris and his subcommittee have expressed themselves as having more important things to review.

Intra-trade scuttlebutt that "pay television is the panacea" is regarded as wishful-thinking of the pay-see proponents.

Showmen recall Fred Allen's observation when he saw some comedian's "ad lib" shows. "It's a license to steal; heck, the jokes are written on the ceiling, the floor, the back of the guest's pants," he cracked.

Saloon comics have quickly gotten in topical wheezes "that this show is not rigged," and even tv emcees have dittoed.

As Eddie Cantor cracked, "What's happening to America? They want to lynch Van Doren and free Chessman."

Apart from the gags about identifying if its a toupee, falsies, "real bullets," etc., there is an awareness that the public, for example, might like a clearer identification whether it's an instantaneous (i.e., live) pickup or a taped show. Even where it's part-live and part-tape, that could call for a more forthright approach. This would be the answer to that Dave Garroway "breakup" over Charles Van Doren, for example—not disclosed until a news story so divulged it.

NAB Gov't Relations

Continued from page 31

against embezzling make an honest man of every bank teller."

"It would be unfair to the American people," Wasilowski said, if the quiz probe spawns laws carrying tighter controls to the detriment of the free system of broadcasting.

"Any abridgement of the freedom of one is an abridgement of the freedom of all. Emotions and unfortunate, unhappy events should not be used as justification for bad laws"; Wasilewski concluded.

His remarks, released here, were prepared for the Freedom of Information Conference at the Missouri School at Journalism in Columbus.

Quiz Lawsuits

Continued from page 31

an ambulance. And I'm forbidden from soliciting. But I certainly would like to get hold of one of those suits."

Lady Attorney's '21' Suit

Latest suit entered is by Ethel Davidson, a former assistant U. S. Attorney and New York City assistant corporation counsel, who got a $100 consolation prize after losing on "Twenty-One" to Herb Stempel. Action, for $1,200,000, is against NBC, producers Barry & Enright, sponsor Pharmaceuticals and Stempel, the contestant who blew the whistle to kick off the quiz scandal.

Miss Davidson contends that "if it were not for the fraudulent conspiracy that eliminated me, my ability would have enabled me to win at least $100,000 in prizes." She also charges that by losing on the program to Stempel she was subject to "intense humiliation and disgrace"; also, she had been subpoenaed to appear before the N. Y. County Grand Jury and had been held up to "public scorn and ridicule."

Gene Godt BPA Prez

Gene Godt, promotion and ad manager of KYW-TV, Cleveland, O., has been elected prexy of the Broadcast Promotion Assn.

He had been an associate news director of WCCO-TV, Minneapolis, prior to his becoming ad-promotion manager of that station. A charter member of BPA, serving as member of the board of directors for three years, he was elected first v.p. last year.

Albany—David Rosen, son of Sam Rosen, is assistant manager of WAST-TV, Stanley Warner-operated station here. A Yale graduate, he was with Screen Gems in Chicago.

ARB Top 10

(Multi-City, Nov. 2-8)

Fred Astaire's second "Evening" drew a hot 34.0 average to lead the ARB Top 10 Survey. "Startime" took the No. 2 rung with 31.5 and "Gunsmoke" was third with 26.2. NBC landed six of the 10.

The scores:

Program	
Fred Astaire (NBC)	34.0
Startime (NBC)	31.5
Gunsmoke (CBS)	26.2
Loretta Young (NBC)	26.1
Wagon Train (NBC)	25.2
Alfred Hitchcock (CBS)	25.0
Untouchables (ABC)	24.3
Price Is Right (NBC)	24.3
Lawless Years (NBC)	24.0
Jack Benny (CBS)	23.7

Ulster-Eire Ulcers

Continued from page 39

summaries carried the warning that they were copyrighted and only one day's programs (other than weekends) could be published in any one issue.

Meantime, special security precautions are being taken at the UTV transmitter of Black Mountain to prevent possible damage by malicious IRA terrorists. Searchlights are switched on from dusk to dawn, a security guard is on patrol and the transmitter was so designed as to make access to the transmitting equipment virtually impossible.

Capital investment in the UTV undertaking was around $300,000, about half of which was in technical equipment. If the Northern Ireland station maintains the trend throughout the U. K., this investment should be completely amortized within a two-year period. The company took over an old warehuose in Belfast for conversion into modern and compact studios. There is comparatively modest studio floor space, but that is adequate for the company's immediate production needs. If there is the urge to expand, however, UTV has the option on the remaining property in the block.

Sir Laurence Olivier, a director of UTV, was the first person to appear on the inaugural program on Halloween night (October 31). He introduced local celebrities in a surprisingly colorless presentation. After that part of the proceedings, however, UTV began to pick up the network releases with "Robin Hood" as its first program. The first commercial was by a local tobacco company.

Dallas—Lee Segall, prez and general manager of KIXL, has announced three appointments on the station's staff. These are the promotions of Dan Hayslett to the post of station manager, the advancement of Don Robinson to the position of assistant manager and the addition of John Butler to the sales staff.

BBC Studying Release Of Telementary Feature To Commercial Theatres

London, Nov. 10.

BBC is looking into the contractual position to see if its feature-length documentary, "This Is the BBC," can be shown on tv and, possibly, released to commercial cinemas. Pic was made by the BBC Television Service as prestige publicity for the corporation for non-theatrical release and can be rented domestically at a charge of $4.90 a shot, being available in 35m and 16m.

As seen privately in London, the 68-minute film is technically first-rate and entertaining, giving an impression of 24 hours in BBC's life in Britain. Photography and editing in particular are tops, while Richard Cawston who wrote, produced and directed, earns kudos for his conception and overall handling. Pic couldn't be dubbed easily, inasmuch as there's no commentary but actual pseudo-realistic dialog is used generously throughout.

"This Is the BBC" is the first such film to be made about BBC since 1935 when John Grierson produced "BBC, the Voice of Britain."

Vanoff-Sargent Pards

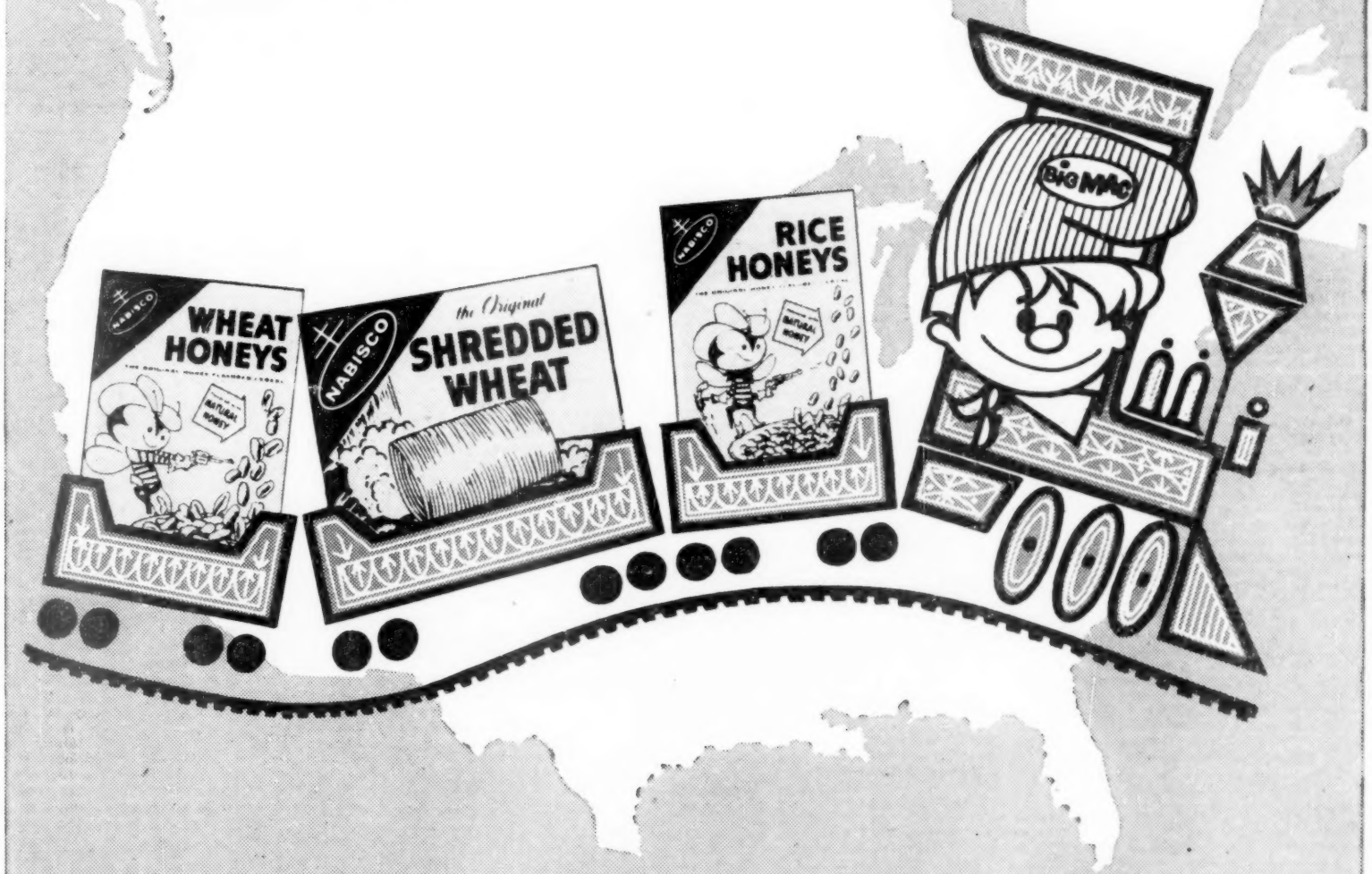
Producer Nick Vanoff and writer Herb Sargent have formed a new company to create and produce live telemusicals. Vanoff produced and staged, and Sargeant wrote the script for "Music from Shubert Alley," NBC-TV special starring Andy Williams Friday (13).

Vanoff and Sargent's in partnership stems originally from former association with the Steve Allen Show. Vanoff for the past three years had been associate producer and occasionally producer for the program. Sargent has been a writer for Allen for five years. He is now on leave of absence to work on "Shubert Alley." Both have worked on numerous other network shows.

NABISCO CEREALS

JOIN BIG MAC

ON 26-WEEK RIDE IN ALL MARKETS



National Biscuit Company has such faith in the new BIG MAC AND HIS MAGIC TRAIN show it is sponsoring one half hour a week for twenty-six weeks throughout all fifty states and Canada.

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U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

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CHICAGO	75 E. Wacker Dr., DEarborn 2-2030
DALLAS	1511 Bryan St., Riverside 7-8553
LOS ANGELES	400 S. Beverly Drive, CRestview 6-5825

ANOTHER EVENING WITH FRED ASTAIRE
With Barrie Chase, Jonah Jones Quartet, Bill Thompson Singers, Ken Nordin, Dancers (16), David Rose orch; Art Gilmore, announcer
Producer-Director: Bud Yorkin
Choreographer: Hermes Pan
60 Mins.; Wed. (4), 9 p.m.
CHRYSLER CORP.
NBC-TV, from Hollywood (tape; color)
(Leo Burnett)

Back for another 60-minute special this fall after bowling over the critical fraternity with his first outing on tv last season, Fred Astaire fashioned another nifty stanza of lacquer-polished entertainment last Wednesday (4). Although it lacked some of the excitement and consistent excellence of Astaire's tv bow, this show was marked by the same savvy pacing and production finesse.

Astaire, again in the pivotal slot with his hosting, hoofing and dancing, all done in his trademarked suave style, was again supported by Barrie Chase, a standout looker with dancing talent to match. Also on hand again were the Jonah Jones Quartet and the David Rose orch, together with a well-trained troupe of dancers and the Bill Thompson Singers.

"The Afterbeat," a clever number written by Astaire with lyrics by Johnny Mercer, got the show off to a sparkling start. Astaire segued smoothly from a straight intro into a lightly swinging vocal, capped by a sparkling dance display. Equally effective was the followup song-and-dance by Astaire on "That Face" together with Miss Chase and an assist from some camera trickery.

A specialty number, spotlighting Astaire and drummer Alvin Stoller, was slow in opening, but picked up with Astaire's takeoffs on a baseball pitcher, a matador, an adagio dancer, etc., all done deftly in tempo. Jonah Jones gave Astaire a breather by blowing and singing a couple of standards in ingratiating style. However, a comedy bit between Jones and Astaire over a couple of stools was way short of the mark. Also offkey with the main tone of the show was the idea of having Astaire appear as Alfred E. Newman (the Mad mag character) in the "Sophisticated Lady" number.

These shortcomings, however, were more than overbalanced by a superbly executed "Night Train" production number and a comment on the "beat generation" by Astaire and Miss Chase in the "My Baby" routine, with a hip recitation in the background by Ken Nordine who did a series of these for Dot Records. Latter a brilliant exhibition of comedy jazz ballet, was the high point of the hour. Another appealing segment was Astaire's vocal rundown of about a dozen hits associated with his career, ranging from the 1925 "Fascinating Rhythm" through "The Continental," "One More For The Road" and "Puttin' On the Ritz."

As a frank plug for Stanley Kramer's "On The Beach" pic production, in which Astaire appears, the company of dancers did a rousing version of "Waltzin' Matilda." There was also a more off-and-looking plug for the Astaire Dance Studios which perhaps could have been edited out.

But the show's bankroller, Chrysler Corp., got full value received in a show that combined the maximum of prestige and entertainment angles. *Herm.*

Gordon Currie Again Laughing on the Way To the Bank (of Det.)

Detroit, Nov. 10.

Bank "humanizer" Gordon Currie is in town to humanize the staid old National Bank of Detroit which has just built itself a spanking new office building.

Artist-humorist-columnist Currie, who makes a business out of making banks seem like friendly places, has set up his drawing board in the bank lobby. He draws caricatures of customers—one caricature every 15-20 seconds—and city bigwigs.

This has gone over so big here that Mayor Louis C. Miriani has proclaimed a Gordon Currie Day. In addition, WWJ-TV will produce "Detroit in Caricature," starring Gordon Currie, Friday (13). This special half-hour show will show Currie drawing caricatures of civic and industry leaders while they are telling viewers what Detroit means to them.

WOMAN!
(The Marriage That Failed)
With Margaret Truman, narrator
Producer: James Fleming
Director: Al de Caprio
Writers: Sandra Nemser Waldman, Richard Siemanowski
60 Mins., Mon., (9), 11 a.m.
DOW CHEMICAL
CBS-TV (film)
(MacManus, John & Adams)

Margaret Truman, narrating this CBS-TV daytime special's third outing, "The Marriage That Failed" Monday (9), pointed out that 400,000 marriages will end in divorce and another 60,000 will end in separation this year in the U. S.

Add to these figures the parents and relatives involved, and the number of marriages that are in trouble of some kind, and there's a sizable ready-made audience for a show with a divorce theme.

"Woman!" which treated teenage marriages and femininity in the first two stanzas, builds a lot of mass audience appeal by sticking to hot subjects in the same way that the slick mags do. The approach, however, is nonetheless intelligent. To explore the major reasons for the staggering U. S. divorce rate, cameras focused on some foremost psychiatrists, psychologists, sociologists and counsel services in two progressive cities in marital relations, Detroit and Toledo. Also viewed discussing their problems were couples of varying ages, and several couples together in group counseling.

Although the setups of couples and experts simply talking at the camera made the show necessarily static, the subject matter and its handling more than sustained interest throughout.

Troubled couples laying the very personal problems of marital upset on the line are almost bound to supply human interest. And the opinions and expositions on the part of the experts could conceivably be of value to all marrieds.

Of the six professionals on the show, Dr. Aaron Rutledge, president of the National Council on Family Relations and head of the Merrill-Palmer school training program in counseling and psychotherapy in Detroit, came across most effectively. He could carry a show of his own very nicely.

Miss Truman's narration of the excellent Sandra Nemser Waldman and Richard Siemanowski script exhibited a straight-forward charm, a blessed relief from the toothsome pros who handle the great part of the daytime cooing. *Bill.*

SOUNDING BOARD
With Stuart Brent, Hugh Duncan, Hoke Norris, Fanny Butcher, Van Allen Bradley, A. C. Spectorsky, Paul Carroll, Dr. Dan Boorstin, Clarence Randall
Producer: Dan Schuffman
Director: John Harkins
70 Mins., Thurs., 11 p.m.
WBKB, Chicago (tape)

As a possible antidote to Jack Paar, who is potent in Chicago, WBKB has installed on an every-third-week basis a Thursday night literary chinfest by the Windy City's leading book critics, some noted editors and lecturers residing here, and out-of-town guests, with bookseller Stuart Brent moderating. It's a noble entry in prime local time, but as a teleshow it has its weaknesses.

On the initialer (5), the panel of nine was cumbersome, a problem complicated by moderator Brent's greater drive to have his say than to police traffic. With such a large panel it seems only courteous to give everyone equal time in the fore, with the result that any hot debating is cut regrettably short.

Topic for the teeoffer was "Should Writers Be 'Kept'?" (i.e., subsidized). Brent threatened to make a travesty of it by repeatedly referring to the subject as a "vital issue," but fortunately the panel dealt with it in proper perspective. After 70 minutes (the show has an open end) the matter was flattened with nothing resolved except that (1) some writers are kept in the the sense that they're given foundation grants; (2) that it's not the American way to keep them—let 'em scratch their way like everyone else; and (3) that certain writers, poets for instances, who have no paying market for their wares, might justifiably be given financial help.

Two good dogfights broke out, which is what the program needs more of, and both times author-editor-critic A.C. Spectorsky was involved. His heated antagonists were author-lecturer Hugh Duncan and avant gardist Paul Carroll, editor of the quarterly mag, Big Table. All argued well in what might have amounted to a showdown between the commercial and the purely esthetic points of view, but the need to include the rest of the panel ended both duels before any blood was drawn. *Les.*

DEAN MARTIN SHOW
(Ford Startime)
With Frank Sinatra, Mickey Rooney, Augie & Margo, Daved Rose orch, others
Exec Producer: Hubbell Robinson
Producer-Director: Jack Donohue
Writers: Herbert Baker, Robert O'Brien
60 Mins., Tues. 9:30 p.m.
FORD
NBC-TV, from Hollywood (color)
(J. Walter Thompson)

Not to gainsay the smoothness of the production, nor the singing values it leaned on, last Tuesday night's (3) "Ford Startime" special suffered from the usual dose of that tiresome sportive ribbing that always seems to be in order whenever such show biz buddies as Dean Martin and Frank Sinatra get together on tv. This Hollywood-style palsy-walsy stuff is starting to pall, and being mostly insidey, the joshing and banter ain't really much fun for anyone but the boys themselves.

Leaving alone this irritant, the divertissement was brisk and abundantly tuneful, if overweight in songs of similar genre. Hardly a monument among television programs, it didn't try for too much and so didn't have much to fail at.

Mickey Rooney, billed as guest star (Sinatra was the *special* guest star, on an exchange deal with Martin), proved to be the bulwark of the songfest, the showman and the butt of the comedy. For their part, Sinatra and Martin needled each other and stood up and sang, separately and together, but it was Rooney who gave the show motion as the little guy whom the bigger fellows continually tried to eclipse. It's an old gambit, but one that sufficed for this 60-minute pastry.

An opening three-way medley set the sunny-side-up tone of the outing. After that it was a matter of passing the spotlight around. Rooney contributed a strong, imaginative song-dance-drama interp of "All I Need Is a Girl." Sinatra soloed in characteristic moody manner on "Can't Get Started," and Martin rendered "Mack the Knife" and "Dream." A Rodgers & Hart medley wound it up. Somewhere in the middle, the dance team of Augie & Margo flashed on with a fancy adagio and flashed off.

One number and a piece of video business were ill-advised. Martin's "Mack the Knife" was sung all smiles, without regard for the grisley lyric. It was a decided deficit. The business of Sinatra taking over the David Rose baton for Martin's warbling of "Dream" might have backfired. Whatever this was supposed to prove went for naught when the orch leader was shown only in silhouette, through a screen. It didn't look like Sinatra, from the profile, and must have given viewers reason to suspect that the whole thing was faked.

Scenery was of contemporary design and spare, to give only a suggestion. It proved effective. *Les.*

JACK BENNY HOUR
With Danny Thomas, McGuire Sisters, Marquis Family, Kane Sisters, David Rose orch, Mel Blanc, Benny Rubin
Producer-Director: Ralph Lwvy
Writers: Sam Perrin, George Balzer, Al Gordon, Hal Goldman
60 Mins., Sat., 7:30 p.m.
GREYHOUND, BENRUS
CBS-TV, from Hollywood
(Grey)

Jack Benny put on an excellent show on his Saturday night (7) special. In addition to top guest talent, this 60-minute parlay had some inventive and ingenious writing as well as laugh-laden situations. It's difficult to pick off a highspot for this session. It could have been the sequence with Raymond Burr or Danny Thomas or the bit with the Marquis Family, the chimp act. All of them were productive of top results.

The exhibition started in a high key with Burr, who's "Perry Mason" time had been preempted by Benny, coming in to take over, and ultimately wound up with Benny on trial and identified as the culprit. Also in the same heckling character was Danny Thomas seated in the audience and quoted by Benny as having been "gracious" enough to bow out of the show. Thomas said he didn't leave willingly and did his act.

The chimp bit was a repeat, having been done originally by Benny last March. It held up excellently. The bowling alley and restaurant bit by Benny and Thomas seemed to be too overdrawn to be completely effective.

Also aiding the proceedings were the McGuire Sisters who got assistance from the juvenile Kane Sisters in "Me and My Shadow." *Jose.*

Additional TV Reviews On Page 48

Eggheads in the Quiz Arena

The social philosophers went to work on the quiz scandal situation last Sunday (8) on David Susskind's "Open End" show on WNTA, Newark, engaging in a stimulating discussion of cause-and-effect. It was the kind of "Open End" show which makes for a lot of good, intelligent talk, and Susskind led his panel over a wide range of topics.

Participating were Jacques Barzun, Lionel Trilling and W. H. Auden, the latter from Britain. Barzun said it was difficult to see the relevance of the applause for Charles Van Doren, and he attributed it to the fact that "many don't know today where right and wrong lies." Trilling, commenting on the deception of the New York Grand Jury by 100 of the 150 people called before it, (as per District Atty. Hogan's statement), attributed this to their sense of self-preservation and the fact that "it wasn't in their image of themselves to say they did wrong. These are decent people. They just always have to behave according to the appearance of integrity."

Trilling added: "We are going through a cultural crisis in which our attachments to current morality are weakened." Panel agreed that the quiz scandal wasn't so much an expression of current American morality, but rather a kind of slovenliness in gauging and applying principles.

"There's a general slippage," Barzun commented. "Traders always had to be sharp. If this atmosphere becomes institutionalized, everybody is touched. This whole thing is the result of competition." Auden deplored the fading of the "regulators," i.e., the clubs and parental influence which kept moral values in line. *Hift.*

I, DON QUIXOTE
(Show of the Month)
With Lee J. Cobb, Eli Wallach, Hurd Hatfied, Colleen Dewhurst
Producer: David Susskind
Director: Karl Genus
Writer: Dale Wasserman
Sets: Otis Riggs
90 Mins., Monday (9), 9:30 p.m.
DU PONT CO.
CBS-TV, from N.Y.
(BBDO)

There are many ways to tell the celebrated story of Don Quxiote, that errant knight who lived in a world of his own imagination and scandalized his society by living up to ancient values of honor and valor. And, because the Cervantes classic depends so heavily on action (the famous charge against the windmills, the attack on the sheep, etc.), television probably is not the ideal medium for staging it.

Yet, "I, Don Quixote," the CBS-TV "Show of the Month" on Monday (9), with Lee J. Cobb in the dual roles of Cervantes and Don Quixote, had a profoundly moving quality and certainly was fine entertainment. There will always be those who will quarrel with the interpretation of Don Quixote. Cobb's knight differed somewhat from the accepted version. There was about him a solidity that clashed with the concept of the eccentric, but made up for it by broadening the philosophical base. Still, it was at times difficult to believe that this man was living out a dream which seemed real enough to him at the time, trying to force the world back into a mould that it had left long ago and taking the punishment for it.

Perhaps the trouble with this David Susskind production was that it didn't stress the symbolic sufficiently enough to balance the difficult-to-accept realism. Still, the essentials of the story and of the characters emerged clearly, due in part to some very good performances. Cobb had dignity as Cervantes, telling his story about Don Quixote to a group of ruffians in prison while awaiting trial by the Inquisition. As the knight, rushing out to right the wrongs and adore his lady Dulcinea, he painted a man stubbornly pursuing a dream, but drawing in others through his own purity and conviction.

As Aldonza, the kitchen maid, who is touched and elevated by Quixote's chivalry, Colleen Dewhurst gave a superb performance that caught many nuances and rated as a major achievement. The scenes between her and Cobb came alive and had a touching warmth. Eli Wallach as Sancho Panza must have misread the part. Interpretation is one thing, distortion another. It was perhaps due to the failure of Wallach to create a foil for Cobb that this televersion suffered from most. Hurd Hatfield was good as the doctor and Boris Tumarin played the padre with feeling.

Dale Wasserman's script had much merit, framing the tale in Cervante's own fate and developing the characters as much as possible without sacrificing action altogether. Karl Genus' direction was a definite plus. The angles were exciting, the movement fluid and the whole proceeding well staged. Inter-cutting of live and tape action was well done. If some of the scenes, including the one where Quixote captures a barber's dish, taking it for a golden helmet, just didn't ring true, the fault was largely tv as a medium.

This Susskind production brought the Quixote charac[illegible]e in a unique way. *Hift.*

BOB HOPE SHOW
With Zsa Zsa Gabor, Patti Page, James Darren, May Britt, Hollywood Starlets, David Rose orch
Producer: Jack Hope
Director: Jack Shea
Writers: Mort Lachman, Bill Larkin, Lester White, John Rapp, Charles Lee, Gig Henry
60 Mins., Mon., 8:30 p.m.
BUICK
NBC-TV (tape)
(McCann-Erickson)

Bob Hope has reached a standard of excellence in every one of the periodic layouts he essays. Although this wasn't one of his prime layouts, there was much to commend.

In this particular instance, Hope was the victim of his format. It suddenly seemed much too pat and altogether too glib. There was a similarity in going through a love scene with May Britt and doing a dialog with Zsa Zsa Gabor. However, there were some points of differentiation. One of them was a parade of starlets which confirmed the prevailing impression that there are still a multitude of fine faces left in Hollywood. The parade was excellently presented and provided an eyeful.

There was also a good choice of singing with Patti Page and James Darren, both of whom did creditably. Miss Page's Japanese sketch with Hope was well done. Darren is a personable singer and handled himself nicely.

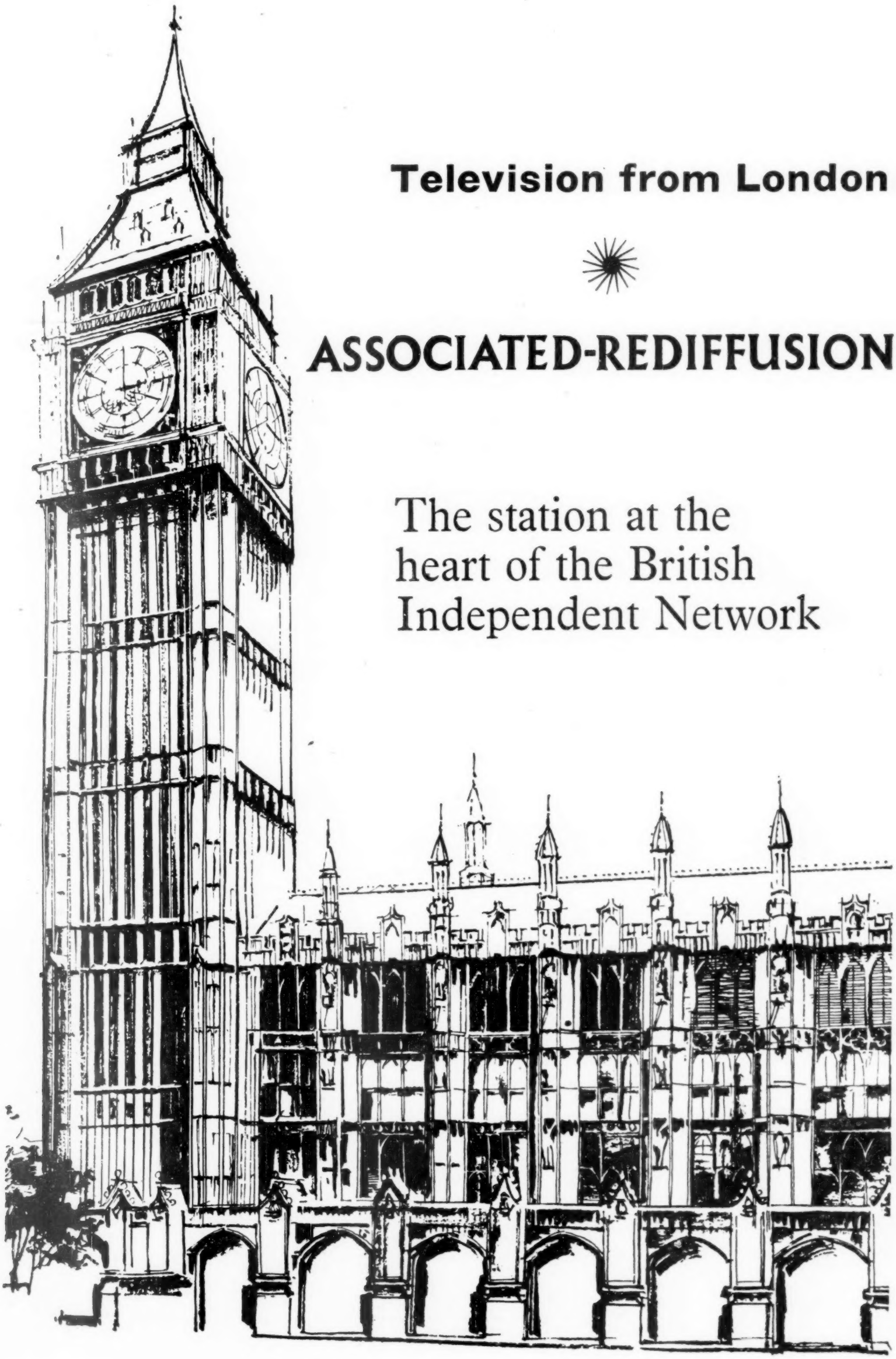
The top bit on this show was Hope's standup monolog at forepart of program. His took off on quiz shows and frequently made a lot of sense, within a humorous framework. *Jose.*

DOCUMENTARY 60
(I Was A 90-Pound Weakling)
Producers: Roman Kroiter, Wolf Koenig
30 Mins., Sun., 5:30 p.m.
CBS-TV (film)

New season's National Film Board series for television is called "Documentary 60," replacing NFB's successful "Perspective" title but doing almost the same thing. Opener, "I Was A 90-Pound Weakling," took watchers into various gyms and health rooms to see and hear what the muscle-builders are doing for the flabby humans of today.

Theorizing that modern labor-saving devices, such as escalators and doors that open electronically sans pushing, are eliminating normal exercise, stanza reviewed the gimmicks by which man can keep his muscles from becoming useless tissue. Lens was poked into public and private gyms and the top men in those spots gave their opinions on what could be done for the softening sinews, ranging from weight-lifting to a parlor bicycle that runs itself. It watched people working at building their bodies by calisthenics, bar exercises, even Yoga. One of the exercise authorities predicted the current trend to easy living paralleled the beginning of the fall of the Roman Empire and warned the folks to get going or this civilization was doomed, bomb or no bomb.

Big credit goes to the producers for keeping the pace high and making it probable the series will collect a good audience. Editing was, as usual, a vital part of the impact which, with weaker production, could have been so-so. If the standard is maintained, "Documentary 60" will be a popular Sunday afternoon session. *Gorm.*



Television from London

ASSOCIATED-REDIFFUSION

The station at the
heart of the British
Independent Network

FIDELIO
(NBC Opera Co.)
With Irene Jordan, John Alexander, Chester Watson, Lee Cass, Judith Raskin, Fred Cushman, Kenneth Smith
Producer: Samuel Chotzinoff
Director: Kirk Browning
Music and Artistic Director: Peter Herman Adler
Conductor: Adler
English Version: Joseph Machlis
120 Mins., Sun. (8), 4 p.m.
NBC-TV, from N.Y.

There are times when television, often accused of not living up to responsibilities in the field of art, meets the challenge superlatively. The presentation of "Fidelio" by the NBC Opera Co. over NBC-TV Sunday (8) was one of those occasions. Artistically, it was a triumph. Dramatically, it caught all the excitement in a noble story about human dignity and the spirit of freedom and liberation. As television, it was outstanding, imaginatively-presented entertainment, a unique use of a medium which—potentially—can satisfy all strata of taste and culture.

This was the NBC Opera Co.'s first effort this season and, by all standards, one of the most effective it has ever undertaken. "Fidelio" is not an easy opera to do and, even in opera houses, it is comparatively rarely performed. It requires more than just good voices, for Beethoven imbued the work with a spirit that soars and music that reflects the human longing for freedom from tyranny and the selflessness of love.

On the artistic level, Peter Herman Adler pulled the work into a tight frame. The singers were uniformly good, with Irene Jordan as Leonora, Lee Cass as Don Pizarro and Judith Raskin as Marcellina outstanding. In fact, Miss Raskin has such a lovely soprano and such a pleasant personality to go with it, she deserves some future showcasing quite on her own.

There was perfect balance between the voices and the orchestra under Adler. Only once in a while did the transmission seem slightly harsh and the high pitch shrill. One such instance was when Leonora, facing the evil Pizarro, admits that she's the prisoner Florestan's wife. Though the staging of the scenes was impressive and made the most use of tv's possibilities in enhancing the visual dramatics, Adler never sacrificed musical values. This "Fidelio" concentrated on the characters, who often sang in closeup, but it conveyed—musically and dramatically—the grandeur of Beethoven's message.

The singers were all in top form. Miss Jordan gave Leonora depth and compassion. Her mezzo-soprano had a lovely quality. As Florestan, John Alexander displayed a very pleasing tenor voice. Chester Watson sang Rocco with feeling and Cass' powerful bass was ideal for the villain Don Pizzaro. Miss Raskin couldn't have been better. Fred Cushman sang Jaquino with feeling and Kenneth Smith had dignity as Don Fernando, who arrives at the climactic moment to save the lovers and set the prisoners free.

Director Kirk Browning, a veteran at staging operas on tv, he did a standout job on "Fidelio." The placing of the characters made sense dramatically and musically. During the trio in the dungeon, when Leonoa, Florestan and Rocco, the jailer, sing together, Miss Jordan stood closest to the camera while the other two were in the back. Again, scenes within the fortress, with its effects of massive parapets, were handled with good sense. It's obvious that Browning realizes singers were restrained and completely believable.

"Fidelio" was first performed in 1805, just after Napoleon's troops marched into Vienna. After that, Beethoven made some extensive changes and the version now generally staged was first put on in 1814. It was an immediate success. Joseph Machlis' English version met all the requirements of this difficult opera, the words perfectly fitting the action and the music. Telecast in color, "Fidelio" had scope, beauty and excitement, proof of the tremendous and as yet largely untapped possibilities of the medium. All hands connected with the show deserve to be congratulated on a great achievement.
Hift.

Ezra Stone's 'Urial'

Ezra Stone, veteran producer-director, has wound up a starring assignment in "The Trial of Urial," by Morton Wishengrad, segment of Sunday afternoon's "Eternal Light." It was taped for airing on NBC-TV Dec. 13.

Stone returns to the Coast Monday (16).

JOAN FAIRFAX SHOW
With Joan Fairfax, Tommy Hunter, Wally Traugott, Rhythm Pals (3), Alan Lund Dancers (6), Bill Brady Singers (8), Samuel Hersenhoren orch (29)
Producer-Director: Len Casey
Writer: Alex Barris
30 Mins., Sun. (1), 7:30 p.m.
REXALL, GENERAL FOODS
CBC-TV, from Toronto
(BBDO, Baker)

The "Joan Fairfax Show" is a pleasant, if soporific, variety program that, on its first Sunday stanza, was only so-so on star or talent diversity but tops on production, plus pacing of dance numbers. This is one of the few summer replacements carried on into the 1959-60 season by the Canadian Broadcasting Corp. for an additional 26 weeks. Live show gets the full treatment of a Canadian coast-to-coast skein of 38 tv stations.

Joan Fairfax is an innocuous blonde singer but her charm and disciplined voice gets her over the hurdles. Lacking sparkle and "sexiness," Miss Fairfax has all the sweetness of the girl next door and is goodly to look, but the average masculine viewer wouldn't want to thaw that impersonal frigidity.

Backgrounded by the Bill Brady mixed chorus of eight, Miss Fairfax opened cold with "Don't Fence Me In" and then into "On the Alamo," with the Rhythm Pals—equipped with bass, guitar and accordion; follows with "Gal in the Yellow Shoes," backed by the Alan Lund Dancers, three girls and three boys, in western getup including sombreros, on for a brisk number of lifts and floor slides.

With Miss Fairfax acting as femcee, she brought on Wally Traugott and his violining of "Swinging Sweethearts," bouncy; plus Tommy Hunter and his guitar for a slow tempo of "Some Day You'll Miss Me" in his usual soulful manner, followed by the singing trio's "Dear Hearts and Gentle People." Still carrying out the alfalfa theme of alternate sprightly music and laments, Miss Fairfax and Hunter were on for duet of "Twilight on the Trail," plus Rhythm Pals in "Tumbleweed" and a company roundup in "San Fernando Valley." Western music got a little monotonous halfway through but Traugott and the Lund hoofers livened affairs.

Basis of the show's music is made on the arrangements of Ted Shadbolt, Royden Smith, Lloyd Edwards and Edward Karam, with Samuel Hersenhoren directing an augmented orch, latter appearing off-camera and replacing the former all-girl band that was a hit of the summer show.

The show was so restful that it must have had the tv audience amorphic until it jolted up with a start at some of the more swift-paced dancing and fiddling. Miss Fairfax is charming and sexless throughout her singing appearances; makes four costume changes, none of them worn on the range; but she has two national sponsors.
McStay.

'Small (Talk) World'

The electronic magic of Edward R. Murrow's "Small World" wasn't enough for communication with Irish author Brendan Behan Sunday night (8) on CBS-TV.

Speaking from Dublin in a filmed round-robin with John Mason Brown, Jackie Gleason and Murrow, the Irishman made a shambles of the first 15 minutes of the show with incoherent mutterings, snorts and pub-style singing. At one point Gleason said, "You're coming through 100-proof here, Brendan." Critic Brown was visibly shaken by the Dubliner's shenanigans. Paradoxically, the foursome was supposed to be discussing the art of conversation.

Just before the middle commercial, Murrow voice-overed a fading Behan ballad, allowing with a grin that Dublin would not be on the line for the second half of the show, "due to circumstances beyond our control."

Although the Behan segment was filmed and could have been eliminated, the network decided that it was, after all, a pretty accurate picture of the colorful author.

Murrow, Gleason and Brown saved the second half of the show with a crisp and intelligent exchange on criticism.
Bill.

IVY LEAGUE FOOTBALL GAME OF THE WEEK
(Princeton vs. Harvard)
With Jim McKay, Bob Cooke
Producer: Dave Driscoll
TIME MAGAZINE
WCBS-TV, N.Y.
(Young & Rubicam)

Jim McKay, play-by-play, and Bob Cooke, color, have teamed for the first time this fall in this CBS flagship presentation of Ivy League football. McKay is a tele network personality, probably best known for his moderating of the CBS-TV afternoon "The Verdict Is Yours." But he's done considerable sportscasting also. Bob Cooke is a former N. Y. Herald Tribune sports writer.

The Princeton-Harvard game was the broadcast team's seventh of the season, and it was hardly a "classic." Heavy rain and mud made it a dull grind of ground plays which Harvard locked up early, 14-0. By the scoreless fourth quarter, McKay was having a hard time identifying players, and both he and Cooke were tending to over-dramatize in a futile attempt to make the slogging affair interesting.

At one point, when a rough tackle resulted in a personal foul, McKay said, ". . . and threw him rudely to the ground." A rather apt way of describing Ivy play.

It was obvious, though, that both are savvy on the Ivy League and football generally, and under better circumstances would show a lot more polish.

Both were called upon to give commercials for Time mag. This was no task for McKay, but Cooke sounded a little selfconscious with the blurbs.
Bill.

Foreign TV Reviews

THE WESTERN
With Lindsay Anderson, Carl Foreman, Henry Fonda, Bessie Love, Anthony Quinn, Hilda Himmelweit, Richard Hoggart, Kingsley Amis
Producer: Harold Jamieson
Director: Michael Redington
Writer: Penelope Gilliatt
45 Mins.; Wed., 9:35 p.m.
Associated TeleVision, from London

The popularity of westerns, dating back many years in the cinema, has now been hopped up so greatly by tv series that in Britain, at least, it has become something of a social phenomenon. This phenomenon was examined, superficially but with considerable interest, in "The Western." Early part of the program had Lindsay Anderson introducing film excerpts which slickly illustrated the progress of oaters, the different types and scenes which skillfully built up a composite picture of the characteristics of the hero and villain of the horse opera.

Such scenes came from very early westerns and from such classics as "Shane," "High Noon" and "Stagecoach." They were supported by an excellent narration from Anderson who also interviewed a number of personalities including Bessie Love, whose second pic was in an old William S. Hart oater, Henry Fonda, Anthony Quinn and Carl Foreman. Miss Love shot down the tv westerns and, indeed, nibbled the hand that feeds her by disapproving of tv in general. Fonda, based on his experiences with "The Deputy," gave them the thumbs-up sign. Quinn was noncommittal but figured that the sagebrush spec has progressed and considered that "bringing Freud into westerns" was justified. Foreman spoke up for the screen western but deprecated the rushed tv jobs which are often just gangster and detective stories in western guise.

Second part of the program had Anderson presiding over a discussion group which consisted of Foreman, writers Kingsley Amis and Richard Hoggart and Hilda Himmelweit, who has studied the effect of tv on children. Regrettably, this discussion all but killed the program, so woolly and ineffectual was it. Anderson clung tenaciously to one point, a comparison between cinema and tv westerns. Hoggart and Foreman both grappled conscientiously with the matter in hand but Amis and Miss Himmelweit seemed completely lost. There was no pattern to the debate and it more or less fizzled out with no firm conclusions drawn.

Penelope Gilliatt's script was fluent and informative and director Michael Redington did an okay job technically, but failed to stimulate his human cast into much

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Tele Follow-Up Comment

Sunday Showcase

NBC-TV's one-hour "Sunday Showcase" took an imaginative dramatic journey (8), coming up with a picture of the world as it'll be 400 years from now.

Think we have trouble today? Well, as envisioned by scripter Alfred Bester in "Murder and the Android," it'll be much worse 400 years in the future. Man will flit about from planet to planet, without purpose, without work, without belief or soul. Man will have created an Android, a chemically-produced man, as a servant to do his thinking, his work, leaving man free to pursue only pleasure. What an effete age author Bester sees for planet-girdling man!

But how does this vision play as a drama? Wordy. The vision is daring, but not so the execution. Some of the conceptions were good, a few fresh and startling. But too often they were offered nebulously, many of them failing to register.

Kevin McCarthy as the ne'er-do-well of the future was competent. Rip Torn as the rebellious Android was convincing and moving in a difficult role. Vladimir Sokoloff as a noted scientist instilled with old-fashioned values was okay, and Mari Sutton, portraying his niece, was engagingly pretty.

Scenic designer Ted Cooper had a field day with the sets. They were striking and original. His was a most important contribution.

One major weakness was the girl-boy dialog as per 400 years from now. Lines sounded a la those which are attributed today to the cafe society set, all conscious of psychoanalysis. But the play gained momentum and a more natural feeling when it focused its attention on the Android's transformation into a man. The 8 to 9 p.m. outing was live and in color.
Horo.

The Big Party

Irene Dunne is an attractive and charming hostess but even she couldn't lift CBS-TV's "Big Party" last Thursday (5) out of the routine vaudeo groove. It wasn't until the last half-hour segment of this 90-minuter that "Big Party" took on a real soiree flavor and projected joy all around. Before that it was the familiar on-and-off pacing of the guest stars with some, namely Jack Carter, staying on much too long.

The happy half-hour was centered around a Jule Styne medley. With the composer at the keys and the guests around the piano, the party flavor was at its best. "Everything's Coming Up Roses," "Let Me Entertain You," sung by Gypsy Rose Lee, "I Still Get Jealous," dueted by Miss Dunne and Carter, "Time After Time," sung by Pearl Bailey, "Just In Time," delivered by Les Charlivels, "Three Coins In A Fountain," by Cesare Siepi, "I'm Blue Every Monday," by Dorothy Loudon, and the whole mob on "Together" made it a slick segment.

Preceding were Miss Bailey in one of her classic turns, Siepi in a strong aria, Les Charlivels in a bouncy singing-acro turn, Dorothy Loudon with some funny special material songs and the long monolog by Carter. Miss Dunne got her singing and terping licks in too with a workover of "Shall We Dance."

The "Party" took time to warm up but once it did it made for a worthwhile visit.
Gros.

Dick Clark's World of Talent

About the only problem that Dick Clark's "World of Talent" has is its format. Now in its second month on ABC-TV Sundays at 10:30 p.m., the show hasn't changed for the better. It's a case of three pro acts successively doing their stints, with unimpressive interviewing by Clark who is more at home as a disk impresario for juvenile audiences than as a conferencier.

Jack E. Leonard is the anchor man, although for a time Sam Levenson looked like he would be the alternate permanent or semi-perm panelist. This past Sunday (8) it was Johnny Carson and Monique Van Vooren as the other guests on the show biz jury and, once again, the femme came off better decoratively. Period. This has been the case with most of the women. Carson, like Levenson, managed a few bon mots but Leonard's one-liners are overwhelming, to the degree he eclipsed everybody, the emcee included.

But prime shortcomings on this variation of a yesteryear "Show Business" unfolding is its spurious format. There's no "problem" but no matter how lightly Clark dwells on it he appears to beleaguer an ephemeral premise. The Treniers (8), Angelito (expert juggler) and Jill Corey were the specialists. Nearest to a "problem" was Angelito's new bride, Lisa, a dancer, and he didn't need anybody to tell him that even acrobats put the wife into the act, if only to handle the props. If the bride can terp a little, so much the extra fillip. Show's problem also is some good scripting to tie things together better. Either that, or let Leonard do his standup comedy without all the folderol.
Abel.

Bell Telephone Hour

It's hard to believe that a concert pianist playing Saint-Saens' "Concerto No. 5 in F" could be the most commercially acceptable segment of an hour tele musical. But that's what happened Friday (6) on the NBC-TV "Bell Telephone Hour." Fourteen-year-old Lorin Hollander came off like Lawrence Welk for broad appeal in relation to the abstract corn of the pop stars surrounding him.

The show featured singers Jaye P. Morgan, Johnny Desmond, and the Four Lads. They all seemed uncomfortable with the clumsy routines and arrangements that made up a salute to Irving Berlin. Ragtimers would blanch at the jerky rendition of "Alexander's Ragtime Band" by Miss Morgan and the Four Lads. And Desmond's style on "They Say It's Wonderful" was at once strained and overblown—a long way off the calm voice of his big band days.

There was also a salute to veterans with songs from Revolutionary days to World War II. It demonstrated more than anything else that the production people here involved are out of touch with reality. Coming up to the World War II segment, narrator Burgess Meredith said that the scene had changed but the American soldier "fought and sang with the same enthusiasm as always." Soldiers fight with "enthusiasm?" And the World War II GI was notable as a non-singer—actually to the point of Pentagon alarm. If he had raised his voice, it would not have been to render "Praise the Lord and Pass the Ammunition" or "America," two of the selections on the Telephone Hour. The songs GIs *listened* to would have been a better bet.

Ballet routines were interwoven with both the Soldier and Berlin salutes. Most effective, more for the skill of the performers than the choreography, was a Civil War soldier's goodbye to his sweetheart, danced by Allegra Kent and Jacques D'Amboise of the New York City Ballet Co. Choreographer Gene Nelson and Taina Elg terped to the Berlin tunes.

The U.S. Coast Guard Academy Choir joined in the salvo to vets. They are clean cut. The Bell Telephone Orchestra directed by Donald Voorhees is one of the best, given the chance. Accompaniment of pianist Hollander was particularly noteworthy.
Bill.

U.S. Steel Hour

"Big Doc's Girl" temporarily turned the dignified "U.S. Steel Hour" into a latenight "My True Story" last Wednesday (4) on CBS-TV. Story concerned the dedicated country doctor, struggling against the poverty and also against his sophisticated daughter. Nothing seemed to keep it from dragging wearily down a well-trod path toward the inevitable conclusion.

Margaret O'Brien, as a chesty 17-year-old, rebelled against poverty and bumpkins, but finally gave in and accepted her rightful role in bucolia. Miss O'Brien lost her usual quaver for this one, which was a sort of blessing, while Gene Raymond assayed the medico with more vigor than these roles are usually given. Best acting was done by Robert Lansing who, as a young doctor with city ideas of his own, managed to overcome some terrible lines.
Art.

Play of the Week

Again WNTA-TV, Newark, stressed the gallant tv job its doing in video by opening on Monday (9) with a full-week edition of "A Month in the Country," the Ivan Turgenev comedy which Emlyn Williams translated and which first appeared in its current at the Phoenix Theatre last year. It was talky, and probably many viewers had trouble staying with it, especially through the first 30 or 40 minutes.

However good the thesping was—and it was good—the play was never really engrossing, because the characters were out of another, now "stagey," age. Yet if the view-

(Continued on page 54)

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TV-Radio Production Centres

Continued from page 42

Paul Harvey etched an LP for Word Records titled "Testing Time," in which he expounds his personal philosophy . . . Local NBC plant getting a facelifting. In planning is a move of all radio offices to the 19th floor of the Merchandise Mart and all tv offices to the 20th . . . **William Means** joined **Chuck Wilson's** sales promo staff at WGN Inc. He was formerly with WICS-TV, Springfield . . . Comic **Bob Newhart**, dropped from WBKB staff, doing a guest shot on "Playboy's Penthouse" this weekend and then embarking, for first time, on nitery circuit via the William Morris Agency . . . **Rudi Neubauer**, WMAQ sales manager who goes into retirement next week, was farewelled at a company clambake last Friday (6) . . . **Ray Rayner**, WBBM-TV personality who has been thesping on the side, to be featured in an original revue, "Quick Changes," which opens at a new cabaret, Way Off Broadway, Nov. 30. Producer is **John Rand**, copy superviser at Foote, Cone & Belding . . . **Fran Utley** and **Etta Moten**, two former local tv personalities, cited as Women of Achievement by B'nai B'rith Women of Chi . . . WAAF going off on a big public service kick . . . **John Conrad** and Emmy the Elephant hosting WNBQ's "Hansel and Gretel" film spec for kiddies on Nov. 28. General Toy bought the show. "Playboy's Penthouse" hung up the SRO sign at WBKB . . . **Don McNeill** turned over today's (Wed.) installment of "Breakfast Club" to a discussion on the tv scandals among ABC veep **Sterling (Red) Quinlan**, religious leader **Dr. Preston Bradley**, and educator **Dr. William Cornog** of New Trier . . . Local CBS press chief **George Condon** planed to N.Y. to be with his father who had suffered a heart attack.

IN LONDON . . .

Ray Jennings, who authored the Associated-Rediffusion play "Oggie" to be aired Friday (13), also wrote the music, while actress **Judy Campbell** penned "The Bright One," A-R play to be transmitted Tuesday (17) . . . ATV started running its fifth skein of "Wyatt Earp" vidpix Saturday (7) . . . Singer **David Hughes'** "Make Mine Music" series has clicked with BBC-TV to the degree that he's to do another six in the new year . . . Anglia TV inks **Norman Ginsbury** to dramatize **Sir Winston Churchill's** "Savrola" as a likely vehicle for actress **Sarah Churchill** . . . **Wyn Roberts**, head of news and Welsh-language programs at TWW since the commercial web's inception, appointed production controller at Cardiff studios . . . **Hannah Fisher**, Sapphire Films topper, flew to the U.S. last week to finalize tv projects . . . Granada TV has recorded **Julian Green's** play "South," previously banned from the London stage by the Lord Chamberlain, for airing as the commercial tv network's "Play Of The Week" later this month . . . This month marks the 30th anni of BBC's "The Week In Westminster" radio programs . . . **Ed Murrow** discusses the early days of the war with Foreign Secretary **Selwyn Lloyd**, **Frank Cousins** and **Prof. D. W. Brogan** next Wed. (18), thereby launching the BBC-TV series of six reminiscent programs "After the Battle" . . . BBC-TV inks **Alfred Drake** for its "Showtime" this Sunday (15) and next . . . No date set for second ATV appearance of **Denise Darcel** who did a "Sunday Night At London Palladium" Sunday (8) . . . Scot comedian **Jimmy Logan** starts his new BBC-TV series of Saturday shows Nov. 21 . . . Tennent Globe

IN BOSTON . . .

Kenneth T. MacDonald, Chicago account exec for Television Advertising Reps, named sales mgr. WBZ-TV, succeeding **James Allen**, now WBZ-TV gen. mgr. . . . WNAC-TV televised special Ecumenical Service of Mass. Council of Churches direct from Trinity Church Monday (9), preempting "Woman" . . . WBZ-TV news commentator **Arch Macdonald** back after minor throat surgery . . . "Shotgun Slade" preemed on Channel 4 . . . Carling Brewing and Zayre Corp. inked as sponsors of the **Phil Silvers** "Sgt. Bilko" series preeming on WBZ-TV . . . **Kenneth Wilson**, WHDH AM-TV music director, doing "An Evening with Ken Wilson" on the 5,500-pipe organ in Melrose Memorial Hall Nov. 24 . . . **Elaine Connolly** exited WHDH-TV accounting dept. to await motherhood . . . WGAN-TV inked for 10 **Shirley Temples** to be slotted as holiday specials.

IN MINNEAPOLIS . . .

Minneapolis Morning Tribune columnist **Will Jones** in Hollywood getting television personalities' interviews for his sheet . . . **Stuart A. Lindman**, WTCN tv and radio personality, appointed by Minnesota Gov. O. A. Freeman general chairman for Veterans Day ceremonies. . . . **Charles Conrad**, former WPBC newscaster-announcer, suing station for an alleged breach of a $130 a week three-year contract which included a $1,300 bonus for signing. He was discharged, he claims, because he took the station to task over the air for alleged interference in his newscaster editorializing. Station officials have denied that was the reason for giving him the gate. He seeks $12,000 damages . . . **George Rice**, WCCO-TV news editorializer, took to task over the air another station's network show for burlesquing Premier Khrushchev, calling it "gutter-type humor by baggy-pants comedians." However, newspaper columnist **Bill Diehl** called attention to the fact that on Rice's own station prior to his scolding two network programs also had included lampoonings of the Russian chief of state.

WCCO-TV has launched a "Junior Pin Pounder" bowling show for youngsters from 10 to 17 at 11 a.m. Sundays . . . WLOL producing a new education series "Speaking on Education" . . . There are more tv and radio football shows here this fall than ever before and they're all sponsored. Four radio stations are broadcasting the U. of Minnesota games live . . . Times-Life's WTCB tv and radio appointed **Jack Cosgrove** and **Norman Page** sales manager and regional sales manager, respectively. Cosgrove had been national sales manager and Page accounts executive . . . **Art Smith** at WTCN promoted from sales staff to tv and radio manager, a new post . . . **Jim Diamond** a WLOL disk jockey addition . . . **Donald K. French**, formerly of KFWY, Los Angeles, appointed program director of the Cromwell-Collier KDWB . . . **George Armstrong**, Storz stations' v.p. and WHB Radio, Kansas City, Mo., general manager, addressed Minneapolis Advertising Club on "How to Use Radio in Today's Market" . . . WCCO Radio has launched two quiz shows, locally produced.

IN PITTSBURGH . . .

Davey Tyson, longtime radio favorite here, is leaving WAMP in line with the NBC station's new "wall to wall" music policy patterned after WRCA. Tyson has been in Pittsburgh radio for 30 years . . . KDKA FM went to two hours of stereophonic broadcasting Nov. 7 . . . WTAE has developed a lot of community interest here in its televising of high school pep rallies each Thursday night . . . KDKA is in the midst of a big promotion to identify the station as "The Big K" . . . **Harold V. Cohen**, the Post Gazette film critic who won the Screen Director's award two years ago, now has two feature films on KDKA Sunday afternoons. He now has the highest rated Sunday afternoon show here and features comment on the pictures and their stars throughout the afternoon . . . Despite the steel strike WIIC reported its most profitable quarter since it went on the air.

KDKA Radio is celebrating its 39th anni with release of the information sealed in a time capsule in 1939. The predictions were remarkably accurate and were made part of its Program PM, to earn a lot of space in the three local dailies . . . **Jay Michael** has been moved to the 12:30-3:00 spot on WCAE. He tapes his show for Saturday when he does his tv dance party on WTAE . . . **Henny Penny**, a new deejay here, now has the afternoon spot and was brought in with a big newspaper ad campaign . . . **Lee Vogel** leaves KQV to take over **Davey Tyson's** morning spot on WAMP. Tyson remains at station until end of year, at least, with his household hints program. KQV has signed **Greg Mason** to replace Vogel . . . **Bill Knupp**, has also left WAMP . . . **Mary Ellen Strilley** has joined WWSW promotion dept.

IN DETROIT . . .

Thomas B. Johnson, formerly account exec with Gurman-Arnold publicity firm, appointed to newly created post of promotion and merchandising director of WKMH . . . WJR's **Shirley Eder** interviews **Crosby Bros.**, **Marsha Hunt**, **Leslie Caron**, **Jose Iturbi**, **Rock Hudson** and **Pat Boone** on her "This Is Show Business" program this week . . . CKLW is broadcasting race results on the half-hour . . . **Dennis Glen Cooper's** "Realm of the Wild," outdoor film show on WXYZ-TV, will feature a live episode this week showing American Indian dancers . . . "Cuban Winter Baseball" is a new Sunday afternoon entry on WWJ-TV . . . 100th anni of Hillsdale College Choir will be observed in a special broadcast over WJR.

IN SAN FRANCISCO . . .

Ray Goulding, of "Bob and Ray," in Frisco vacationing . . . KTVU, quick on the uptake, played back its tape of the Southern Cal-California football game several times last week, as result of a newspaper controversy over foul play . . . CBS' **Mitch Miller** due in Frisco next weekend for a KCBS show, some Columbia Records promotions . . . KPIX's **Wanda Ramey** off to Paris on a junket . . . **Bill Calder** and **Chuck Johnson** to KCBS from KXOA, Sacramento—they're a comedy team, will break in a new, hour-long show on the 50,000-watter . . . **Don Sherwood** now taping all his KTVU shows . . . BMI sued KSAN-AM for playing two dozen BMI tunes, and, according to BMI, not getting okays on 'em—or paying for 'em.

IN ST. LOUIS . . .

Robert Hyland, CBS Radio veep and gen. mgr. of KMOX, elected v.p. of Missouri Broadcasters Assn. during annual convention . . . Application for construction permit for an FM station filed by 229 Television, which operates KPLR-TV . . . **Randall Grover** appointed to KMOX-TV news bureau staff, replacing **Roger Grimsby** who was awarded a CBS News and Public Affairs Fellowship at Columbia U. . . . **Darren McGavin** in town to promote his NBC-TV "Riverboat." . . . KXEN is Missouri's first indie 50,000-watt radio station. It started Oct. 21 in the Congress Hotel . . . **Edward C. Schafer** named prexy of newly-formed Continental Broadcasting Corp. which has made application to build an FM station here . . . **Bob Ingham's** "Standard Sports Roundup" on KSD-TV renewed for another 52 weeks by Standard Oil, via D'Arcy . . . **Buddy MacGregor**, KXOX deejay, will be the featured voice on Liberty label's new platter, "Red Deck of Cards." . . . **Laurent Torno**, **Kirkwood** Symphony conductor and gourmet, emceeing new KSD-TV show, "What's Cooking." . . . KMOX Radio has placed in operation a new 10,000-watt auxiliary transmitter designed to supplement the station's 50,000-watter's tower.

IN PHILADELPHIA . . .

Michael Kievman, former account exec with Ziv Television in Philly, named regional sales manager of tv division of company's northeastern division . . . **Harvey Lembeck**, longtime feature of the Phil Silvers show, is the standby for **Tom Bosley** who plays the title role in "Fiorello," at the Erlanger . . . **Jack Webb's** visit here to plug his newspaper pic "30" cancelled . . . When projected closed-circuit telecast of Penn-State-Syracuse game was axed, WCAU went to bat and arranged a c-c broadcast piped into its studios . . . WHAT's **Sid Mark** to emcee jazz bash at Villanova College (15) . . . **Ed McMahon** to emcee "Bowl the Champ" which returned to WFIL-TV (7) . . . The Broadcasters Promotion Assn. meeting brought back to town such familiar locals as **John "Chic" Kelly**, once at WPTZ, now with Westinghouse in N.Y.; **Sam Elber**, formerly at WPEN, now with the Storer chain, in Miami, and former WIBG pressagent **Rupe Werling**, of WMAL, Washington.

IN VANCOUVER . . .

Bill Bellman, longtime tv emcee, has founded CHQM, due on the air with good-music policy Dec. 1 . . . **Jack Cullen**, a leading dj, switched to CKNW . . . **Lloyd Hoole**, head voicer at CJOR, to Honolulu for program material and pleasure . . . **Dave Catton** ankled O'Brien agency top spot for sales desk of CHQM . . . **Stan Chappel** exits legit theatre for program directorate of CHQM . . . **Andrew Allen**, CBC Radio topman, in for his annual semester with CBUT-TV and local tv drama production . . . **Rudy Hartman** ankled CKLG program directorship . . . CKLG switching good-music policy for block-type programming . . . Five groups have incororated in a bid to secure city's second tv license . . . CKOK, Penticton, hiked power to 10,000 watts . . . **Marke Raines'** "Uncle Marke" moppet show clocked its seventh anni on CWNK, making it the local lane's oldest . . . Prestige watter CJOR un-bunned its hair on news policy, using "jet-fast news" slogan with jet-scream effects.

IN MILWAUKEE . . .

Hospitalized with slipped disk surgery is **Esther Hotton**, hostess of "What's New" on WTMJ show. **Judy Marks** plus **Bill Reynolds** pinch-hitting for her . . . **Bill Carlson**, WTMJ-TV weather specialist, used station's new weather radar facilities last week, activating temporary setup . . . **Gordon Hinkley** in "The Gordon Hinkley Show" on WTMJ-TV has his crossboard morning "Music-to-Wipe Dishes By" catching the homebodies . . . **Wm. C. Goodnow**, general manager WISN-TV, appointed general chairman 1960 March Against Muscular Dystrophy . . . "Bruce Kanitz Reports," WXIX-TV crossboarder, features the towns' sole news analyst and commentator . . . **Lew Breyer**, WXIX-TV exec veepee, sales manager and film buyer, to Minneapolis and back on hurry-up biz sessions with sponsors.

USSR Wants Too Many (6) Russians, So None 'Face The Nation' on CBS-TV

CBS-TV News and the Russians are again at odds, although for a brief time last week it looked as if the opponents might have declared a truce.

Network, banned from Russia two years ago and forever trying to get back, invited two Russian composers, Dmitri Shostakovich and Dmitri Kabalevsky, to appear on last Sunday's (8) "Face the Nation," and then was forced to withdraw the offer.

Shostakovich and Kabalevsky had accepted, but later on an official Russian spokesman insisted that they be joined on the CBS News interview program by the four other members of a Russian musical delegation now in the U.S.

Michael Marlow, the program's producer, said that it was bad enough having two guests on a stanza geared essentially to interview one guest, but to give in to the Russian demand for a six-way free-for-all would, to say the least, have been "unwieldy." Marlow therefore withdrew the offer and CBS and Russia still haven't gotton together even on this side of the ocean.

Maran & MAC

George Maran, who has resigned from the Willard Alexander talent agency after two years, has been named head of the radio and television department of Mercury Artists Corp.

Before his Willard Alexander term, Maran had been production of the Red Skelton and Jackie Gleason shows.

Radio Review

THE HIDDEN REVOLUTION
(To See Ourselves)
With Edward R. Murrow, narrator
Producer-Writer: Don Kellerman
55 Mins., Tues., 9:05 p.m.
NATIONWIDE INSURANCE
CBS Radio (tape)
(Ben Sackheim)

This Unit One production of the CBS Public Affairs Dept. was a Peabody winner last year. If the opener, "To See Ourselves" (first of eight), is an indication, high honors would seem in order again. This is the sound medium at its very best, in a thoughtful and cogent format that could hardly be duplicated on television.

Broadly, the show's theme was expressed in Ed Murrow's quote from Robert Burns 200 years ago: "Oh, would some power the gifties gae us, to see ourselves as others see us." The Unit One crew came remarkably close to establishing the image of the American as others see him. Along the way the show supplied a heart-warming picture of a fine American—the image as it should be—and some fascinating critical self-analysis by Americans, from the commonality (not so common by the articulation heard here) to poet Archibald MacLeish.

"To See Ourselves" was presented in two distinct parts, an ingenious production implement that gave the show scope and interest. The first segment consisted of taped interviews made in Japan; first an American Army officer in a critical appraisal of his people in a foreign land, then a young Japanese, who worked with the occupation forces, telling of his dwindling prestige among his own people.

From the "ugly American" image, the show shifted to a bio of Dr. Paul Rusch, who was raised on a Kentucky farm and grew up to dedicate his adult life to the betterment of the Japanese. He is now head of the Kyosato Educational Experiment Project which he founded in 1949 to teach the Japanese American farm methods in a practical way. The project is privately financed.

The Rusch bio included tapes of the man himself explaining his work, and Japanese co-workers and officialdom in convincing endorsements that clearly reflected their great respect for the man.

Part two, taped in the U. S., featured groups of Americans discussing the "American image" after hearing the Rusch story. Recruited for the discussions, which were edited to integrated and hard comment, were Columbia U. students, a Great Books club and four or five other panels—one a random group of New York visitors. Effectively interspersed were comments by Ambassador Lodge, Vice President Nixon, Harper's editor Russell Lynes, MacLeish and others.

All in all, a telling and interesting picture of what the American is, and what he should be.

Excellent scripting by producer-writer Don Kellerman pulled the diverse elements together into a cohesive whole. Philip Gittelman and Joel Heller assisted in the production. *Bill.*

Hailey TV'er

Continued from page 1

as with "The Miracle Worker," "Hole in the Head," "Middle of the Night" and others, Hailey set immediately to work converting the two-part "Studio One" teleplay into novel form after its telecast in December of 1957, which starred Lee J. Cobb.

Hailey's agent, Maeve Southgate, has held off on discussions of a film deal until setting up the book club arrangements, with 250,000 copies already on order at the Literary Guild. She's also set foreign publication rights with Michael Joseph Ltd. in England and others in Germany, Denmark and Belgium. She previously agented Hailey on a screenplay of another of his tv shows, "Zero Hour," which John Champion and Hall Bartlett produced for Paramount release a couple of years ago.

That deal came when the search for tv properties for pix was at its zenith. Since then, film producers have been cagey about buying tv properties unless they're first proved out. But Hailey is reportedly the first to go the novel route in providing a track record.

This fits the pattern set by 20th-Fox in "pre-selling" a story idea by first arranging for its publication as a novel and then putting it into production with the promotion advantages already built in.

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A.C. Nielsen's Robt. L. Ripley

Continued from page 29

Menace" grabbing up a solid 22 average audience (over the two two weeks covered by the report) compared to the all-powerful "Maverick," with a shrunken 24.8 for its full 7:30-8:30 slotting. NBC's "Riverboat" is getting clobbered between 7 and 8 with a 15.1; ABC's "Colt .45," a show at 7-7:30 that was never given much more than a chance of moderate success, is beating it with a 15.4.

ABC is arguing that the new Nielsens show there is "great programs selectivity," i.e., instead of such things as lead-in and lead-out ratings as in the past, "each show stands on its own." Yet CBS is of the opinion that at least Ed Sullivan on Sundays is being helped to regain some of his former rating strength by the presence of the promising kid, "Dennis." Sullivan's 26.5 put him ahead of his rivals, even slightly ahead of "Maverick" on the average. "Sunday Showcase," one of the NBC special lineups, hit a dismal 12.5 two-week average.

At 9, the expensive Dinah Shore Chevy stanza has dipped. The songstress, budgeted at well over $100,000 per week, hit only a 17.7 for the full hour. CBS nailed down 9 to 10 with 25.5 and 24.3 wins by "General Electric Theatre" and "Alfred Hitchcock Presents," respectively. ABC's new Sunday 9:30-10:30 hour adventure, "The Alaskans," got a 17.3 for the whole time. CBS' Gobel-Benny combo easily took 10-10:30, making it clear Sabbath sailing for that web. The first week of the Nielsen report, Gobel got a 19.4 and Benny a 27.2. In her one week on the air during the report, NBC's Loretta Young hit 19.9.

Monday—CBS swept every slot between 8 and 11 p.m., missing by less than two rating points at 7:30 as ABC's "Cheyenne," in this new time slot, hit for a 23.3 on the full hour. "Name That Tune," the CBS 7:30 entry (since cancelled a and replaced by "Masquerade Party"), got a 21.8. Several things were brought out in this Monday Nielsen roundup. It showed NBC its big trouble spot, the 10-11 p.m. Steve Allen variety program, which got a combined 17.5 on the hour vs. 20.3 for "Hennesey" at 10 and 18.2 for June Allyson's anthology at 10:30. Monday night was also downbeat on ABC's new 60-minuters, "Bourbon Street" at 8:30 and "Adventures in Paradise" at 9:30; "Bourbon" got a 15.2, "Paradise" a 12.6. It was clearly a big night for CBS' new half-hours.

Tuesday—Without 7:30-8 competition from CBS' which is unprogrammed at the time, NBC and ABC split the 7:30-8:30 hour fairly evenly, NBC for its "Laramie" and ABC for its alternating "Bronco"-"Sugarfoot." CBS' Dennis O'Keefe got 14.9 at 8. "Wyatt Earp" and "Rifleman" still give ABC a solid hold on the 8:30-9:30 block. "Earp," despite signs of slack last season, hit a 24.8 and the Chuck Connors sister show drew 26.8 against weaker NBC-CBS returns at the times involved. CBS' new "Dobie Gillis" didn't do badly, though, with a 19.4 at 8:30.

But the big news of Tuesday evening is Red Skelton, who might be termed the new season's "giant killer."

Skelton: Giant Killer

Doing a CBS show that runs up a weekly production tab of a relatively unimpressive $55,000, Skelton murdered the big NBC entry, Hubbell Robinson's series of specials, "Ford Startime." One week, NBC had a $600,000 Rosalind Russell special ("Wonderful World of Entertainment") and in the competition, and the next week the $290,000 Jerry Lewis "Jazz Singer." Between them, these marquee names copped a Nielsen average audience of 20.4; Skelton got a 27.6 (Incidentally, Skelton, also doing a Friday night special for Chevy, beat the strong ABC entry, "Sunset Strip," with a 30.2 to a 23.3 in the half-hours in which the two 60-minute shows met head-on..

Wednesday—The big news was NBC's "Wagon Train" return of 37.4 against CBS' 12.2 on "Lineup," which makes it pretty obvious that the one time CBS did manage to get a new hour-long police entry on the boards for the current semester, it turned out to be a large rating bomb.

Thursday — This may inadvertently be the night to cause NBC worry, even though on that evening NBC does quite well on the ratings. Twist here is that "Tennessee Ernie Ford Show," for Ford Motors, costs a piddling $53,000 a week and yet delivers the night's high rating of 25.8 (sharing Thursday honors with a Bob Hope one-shot which garnered a 28.9 the week it was on). On the other hand, Ford Motors' Tuesday Robinson "Startime" specials cost $200,000 a week and, as already noted, can't even break 21 (pun intended).

'Paree' Cheers ABC

Friday — This went to CBS. "Rawhide" took the 7:30-8:30 time period with a handsome 26 average against 18.9, representing the second best of "Walt Disney Presents" on ABC-TV. CBS' "Hotel de Paree" was one of that network's half-hour big wins. Western with the misleading French moniker took No. 1 between 8:30 and 9 on Fridays with a 21.3, which neither network could approach. On NBC, Bell Telephone's special did 13.0 between 8 and 9 p.m., emphasizing still further the obvious, if sad, fact that NBC's big ones haven't made it on the ratings.

Saturdays—It was 28 for CBS' "Perry Mason," 29.8 for the same web's "Wanted Dead or Alive," giving CBS 7:30-to-9 strength NBC's "Bonanza" (19.6) and "Man and the Challenge" (16.3). Henry Fonda's "Deputy" won the 9-9:30 time for NBC with a 22.3, but the network fell off afterward on the hour-long "Five Fingers" with only a 12.7 average. Helping to stomp on the second joint of "Fingers" was the 10 p.m. CBS oldie, "Gunsmoke," with a whopping 35.7.

ABC, which generally shows up strong on the 24-market Nielsen report, did so once again. The latest 24-marketer, in which all three networks are on a fully competitive basis, gives ABC a ray of hope. On the Monday-through-Friday averages compiled by Nielsen in this later report (covering Oct. 19-23), ABC won every half-hour period from 8:30 to 10:30 p.m. Actually, however, it appears as though a handful of ABC shows, such as "Rifleman," "Wyatt Earp," "Real McCoys," "Sunset Strip" and the Frank Sinatra special (especially the latter) helped spell the ABC upbeat on the averages.

Getchell, TV Dog Owner, Killed By Car in Boston

Boston, Nov. 10.

"Kid," a 10-year-old mongrel dog with an amazing talent that brought her national attention through appearances on Dave Garroway's "Today" show and the Jack Paar Show, lost her 77-year-old master Wednesday (4).

Horace "Uncle Scott" Getchell, a bearded, nomadic entertainer, was struck and killed by a car while crossing Soldiers Field Rd. outside WBZ-TV studios.

The man and the dog has been inseparable companions for 10 years, living together in an auto because hotels and motels would not accept the dog. Getchell, who came from Maine, was a wanderer most of his life. He and his dog traveled from city to city entertaining children.

Shortly before he was killed, Getchell and "Kid" were at WBZ-TV studios talking to Rex Trailer about their upcoming appearances on latter's "Boomtown" program. Trailer had known Getchell since 1956 when he and the dog first appeared on "Boomtown."

"Kid" is now in a Boston kennel.

Cleveland—The producer-director of KYW's award-winning "Program PM," Gil Faggen, has been named director of music policy, special programming and spot sales development for the Westinghouse radio station . He'll be in charge of music policy, will create spot blurbs for various accounts and will continue to produce documentary features.

Hess & J-A Cast

Continued from page 30

regular space. J-A staffer Joseph McNamara bylined, "Considine and O'Brian Deny Taking $1,000 to Plug Shop." McNamara noted that Hess later amended his blanket accusation of a fix and "said the money was not for plugs in their columns."

Henry Morgan's Barb

Henry Morgan, who does a talk stanza on WNTA-TV, N.Y., got himself into the act after the Hess accusations. A favorite target of O'Brian, the outspoken tv personality said on his show last Thursday night that he was happy now that O'Brian was on the hot seat. Morgan later repeated for VARIETY the fuller nature of his text.

"I just said I was a miserable, rotten person, me," said Morgan, "because I have no self-control. I was filled with 'premature joy,' I said. I said, 'I see where Jack O'Brian is accused of taking a bribe'."

Morgan disclosed that the following night after O'Brian's printed denial of guilt, he went on the air again and told his audience: "Because of what he's done to me and because I hate him, from now on I'm going to mention O'Brian and bribe in the same sentence so that people who don't listen carefully will get the idea."

New Telepix

Continued from page 29

in its rating surge, hobbled by the oversized hour series. Web failed to gain dominance in one night, or have one show in the Nielsen Top 10. (That's not to say it doesn't remain a strong three-way audience rating race.)

That long telepix hour, costing from $80,000 to $100,000 per outing, hasn't been too kind either for CBS and NBC. CBS' "Lineup," the only progeny of a half-hour series on the list, was on the bottom of the totem pole with a 12.2. NBC' "Five Fingers" was 17th with a 12.7.

The national Nielsens reflected the early overnight Trendexes, Arbitrons, and 24-Market Nielsen reports in citing the shaky shows. Current national Nielsens leave no doubt that the hour-long telepix, held a rating panacea prior to his season's outing, just isn't. That long telepix hour is just as vulnerable as any other show in the rating graphs.

'Can't Find' Freedman

Continued from page 29

has an unlisted phone. Phone is in the name of a Marcel Ostenberg and calls to the number either get a busy signal these days or the pleasant female voice which refuses to identify itself, or to give any information about "Senor Freedman."

Yes, he does live there. He is not in. He will never be in to embarrassing calls by members of the press. And the Mexican press is hot on the heels of Freedman to get an exclusive statement.

Going to the house directly gets the press boys and photographers nowhere. It looks like a deserted home. The bell can be rung for a quarter of an hour, and there is no answer.

This clampdown on the Freedman voice is outcome of the successful phone interview by a New York-based correspondent. Now the ex-producer is not talking for the press. And, most likely, a change of residence, perhaps to Acapulco, is in the offing.

CBS 'Image Maker'

Continued from page 29

long in the making, it don't want Cowden to start pushing any "panic buttons" just because he took over at this particular time.

Cowden's actual title will be vicepresident, information services, which was Steinberg's title. Hereafter,Steinberg will be called vicepresident, public information.

Cowden's actual title will be vicepresident, information services, which was Steinberg's title. Hereafter, Steinberg will be called vicepresident, public information.

PUBLICISTS ASK HIKE TO $210 FROM CBS

Hollywood, Nov. 10.

Salary hike of $47.50 a week for seniors will be asked by Publicists Assn., IATSE, in negotiations for a new contract with CBS (tv and radio). Understood that the web will resist the terms of the new pact, effective after first of the year. Seniors are now paid top scale of $162.50 with the sought-after raise taking them to $210.

Another provision of the new union contract would automatically promote a junior to senior rank after three years. Juniors, now paid $145, would be raised to $185 in the union demand.

Publicists at NBC rate top pay of $207 while the ABC top level is $188. Both are under NABET jurisdiction.

New scale at CBS would affect 25 staffers.

Granada Terminating Program Tie With AR

London, Nov. 3.

Official notice of the termination of its agreement with another program contractor for networking of programs to take effect on July 29, 1960, was given last week by the Granada Group. An official statement said it was expected to have a beneficial affect on the results of the Group from that date.

Although not named, the other programer is Associated-Rediffusion which operates the London commercial tv channel on weekdays. According to the Financial Times of Oct. 17 (it's the Wall Street Journal of London), the programming agreement was estimated to have cost Granada "perhaps $5,600,000 a year."

WTRF-TV STORY BOARD

A famous admiral and an equally famous general were fishing together during one of the recent wars when a sudden squall came up. When it subdued, both eminent warriors were struggling helplessly in the water.

The admiral floundered his way back to the boat and pulled himself in painfully. Then he fished out the general, using an oar. Catching his breath, he puffed, "Please don't say a word about this to anyone. If the Navy found out I couldn't swim, I'd be disgraced."

"Don't worry," the general said. "Your secret is safe. I'd hate to have my men find out I can't walk on water."

● We don't promise miracles, but we do know that the 36-county WTRF-TV audience is a responsive one for WTRF-TV advertisers. Ask the George P. Hollingbery people how economically you can reach these 2 MILLION PEOPLE in the heart of industrial America, who have a spendable income of 2½ BILLION DOLLARS annually. Merchandising? Just ask for it!

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ST. LOUIS, KTVI 28.4 ARB, June '59
COLUMBUS, WBNS-TV 25.2 ARB, June '59
SAN DIEGO, KFMB-TV 26.3 ARB, June '59

ZIV TELEVISION PROGRAMS, INC.

Aussie Govt. In Bid to Develop Local TV Talent

By ERIC GORRICK

Sydney, Nov. 10.

Spokesman for the Robert Menzies Liberal Party government said that both commercial and national tv stations here were doing their best to foster home-brew talent. He went on to say that Australia led most other countries technically and financially in tv development, but that quantity could never be a substitute for quality as regards programs.

"While fostering local talent through live shows we must certainly see they are of a high standard, otherwise they will not appeal to the public. The demand for overseas product will increase and the demand for live programs will fall," he said.

Labor politicians have accused the Menzies government of bypassing local talent by permitting an influx of U.S. celluloid for tv dating.

One Labor politician stated that tv had reached this country 10 years too soon. He added that many commercial stations are now getting as much advertising as they wanted and were content to play celluloid fare instead of live shows. "Right now, too many Westerns and crime films are played over the local stations," he said.

Aussie Actors' Equity has been pressing the Menzies government to curb the importation of U.S. tv pix and to set a quota for the protection of local talent. The government has declined to set any quota, preferring to leave programs to the respective operators of commercial and national stations via public sayso.

Survey shows that the majority of Aussie tv fans prefer their entertainment to carry an overseas tag—such as "The Perry Como Show," for example. Commercial and national operators are devoting a portion of playing time to local shows, but few of these have hit the popularity jackpot with the fans. Aussie sponsors, too, prefer the overseas product to homebrew because of the former's high rating with the fans.

As with the Aussie cinema biz the preference is for American product over the tv setup, politicians notwithstanding.

Two Tall Stories

The tall story of WGAN-TV, Portland, Me., has been topped.

The Guy Gannet station a couple of weeks ago was claiming the "tallest man-made structure in the world," a new 1,619 foot tv antenna tower—154 feet higher than the Empire State Bldg.

This week KFVS-TV, Cape Girardeau, Mo., announced construction of a tower 1,676 feet above ground, "The world's tallest structure." This takes WGAN-TV's tower by 57 feet.

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154 W. 46th St., New York City

'55% Pure' Canada

Continued from page 39

regulation would restrict such bankrolling to Canadian money.

Several powerful groups, including advertising associations and the Canadian Assn. of Broadcasters, were fearful of a drop in quality if the 55% minimum regulation were enforced since, they argued, producers would be too busy with quantity to watch quality. A pitch to restraining any advance in tv advertising was made by Claude Jodoin, president of the 1,200,000-member Canadian Labor Congress. He said additional advertising on tv would be "unendurable."

Officially representing Canada's 41 privately-owned television stations, the Canadian Assn. of Broadcasters blasted heavily at the proposed ban of morning tv. It based its objections on the facts that loss of morning time would reduce advertising revenue and would allow Canadians to dial U.S. stations where the signals were available. It might also enable U.S. broadcasters, said CAB, to demand technical adjustments to increase the signal strength under the 1941 North American broadcastng agreement which assumes assigned channels would be put to maximum use.

BBG huddled as soon as the two-day hearing ended and expected to come up with an announcement of its decisions before the end of this month.

Vidpix Violence

Continued from page 1

on violence in certain shows has become the target for a general attack on all U. S. telepix. And the attack will grow, in the opinion of some savvy observers, as tv in each country becomes more of age and less dependent on Yankee vidfilms for programs.

At this date, most of Continental Europe can be written off for the more violent telepix product. In the main, tv stations on the Continent are government-operated and they shy away from a "Mickey Spillane," while embracing a "Father Knows Best."

Commercially-operated tv stations abroad, comparatively are less choosey. But as in the U. S., they too are not immune to pressures from civic, government and religioso groups decrying "violence for violence's sake." Waving what may be good ratings for the questioned American telepix, in the long run, may not help the situation.

What will help, say some savvy exporters, is to forego that extra kick in the stomach, that closeup of a knife-thrust.

Van Doren

Continued from page 31

Red Cross, or to his favorite charity. Can a man of conscience be ashamed of a fraud and still hang on to the booty?"

The Star, largest daily in Canada, said editorially same day, "Our North American society seems to be producing people without any moral anchor, who float blithely into any foul waters, untroubled about honor or honesty. For no matter how corrupt the tv quiz producers, there is no evidence that they had to twist any contestant's arm to corrupt him."

Hal Fellows

Continued from page 31

criminating, less easily persuaded by 'hard-sell' gimmicks."

Emotion will still play a part in buying habits, but advertisers will have to be more respectful of the consumer's intelligence and awareness. As result, Fellows concluded, the next decade will see a "rapid expansion in creative advertising services—at the level of the agencies, the advertisers themselves and the media."

Fellows spoke at the Assn. of Broadcasting Executives of Texas in Dallas Monday (9).

Bellaire, O.—Garvice D. Kincaid and Donald J. Horton, both of Lexington, Ky., are buying WOMP, Bellaire, O.-Wheeling, W. Va. They own three other stations.

GUS CHAN GETS $2,138 & APOLOGY FROM WMAQ

Chicago, Nov. 10.

Gus Chan, vet Chi announcer who was fired by WMAQ several months ago for allegedly letting slip an obscenity on a dead mike that turned out to be live, last week received his severance pay of $2,138 which the station, and parent NBC, had previously denied him. He also received a formal retraction of the station's charges against him.

WMAQ had construed Chan's profane fallout as "gross misconduct" and on that basis fired him on the spot without severance. Board of directors of American Federation of Radio and Television Artists determined that the "gross misconduct" rap was unfair and unjustified, and the union thereupon undertook to argue Chan's case.

Metro-TV Adds 'Diamond Jim'

Continued from page 35

Bride" pilot, also an ABC coproduction, awaits resolution of the casting problem.

Financing Deals on 4

MGM-TV, its 13 projects slated for networking next season, has four in financing deals through the time of the year for topper George Shupert. In fact, it's quite a recovery, for at the last selling season he went to bat with seven or eight pilots and failed to make one network deal.

Rexall will bankroll the pilot of "National Velvet," series based on the Metro pic. ABC-TV has made similar deals on three MGM-TV projects for the '60-'61 season. They are "The Islanders," one-hour "Asphalt Jungle," another one-hour project based on the Metro oldie, and "Father of the Bride," 30-minuter.

Financing of pilots does not necessarily result in committed orders for series. Last season General Foods plunked down some $50,000 to help finance "Father of the Bride," but not caring for the pilot, GF failed to exercise its option. ABC-TV, hot on the property, stepped in and another try on a pilot will be made, with the web doing the financing. (GF, as part of the deal, will get first crack at buying the series.)

Milwaukee—David Squires, five-year vet director of WISN-TV, upped to executive producer. Squires was "at the board" when station aired initial signal on call letters WTVW.

Quality runs in the family

In the new, clear bottle FIVE STAR the flavor that is standard the world over

In the world's most famous bottle PINCH the sovereign Scotch

Both from the House of Haig . . . the oldest Scotch whisky distillers, founded in 1627. *Don't be Vague . . . ask for Haig & Haig*

BLENDED SCOTS WHISKY, 86.8 PROOF. RENFIELD IMPORTERS, LTD., N. Y.

ANA's Strong 'Clean Up' Appeal

Continued from page 31

sion—in production of our commercials. And all of us—regardless of media practices—are concerned with the public reaction to the misuse of a major medium.

Eye 'Seal of Approval'

"And so it is up to us—all of us—to take whatever action we can to set our own houses in order, particularly in the area of commercial presentation. It is up to us, individually and collectively, to make sure that all of our actions can stand up to the gaze of public scrutiny—can obtain a seal of public approval—because if we don't—some one else is going to do it for us!

"The number 1 job is a job each of us must undertake at own own level with our own companies.

"The number 2 job is the job of the ANA to tell the press and through the press and public and Government agencies that we advertisers—as represented by our association—are thoroughly concerned with the reaction of the public and the Government. And that we intend to follow down every possible road offered us by the democratic process of internal responsibility.

Official Statement

"This is ANA's position. We strongly recommend that it be your position as well.

(Statement from ANA re: Advertisers' responsibilities to the public)

"We in ANA recognize that, as a result of the recent television inquiries, there will be proposed codes of conduct and regulation put forth by networks, associations of broadcasters, individual stations and other responsible parties. Their purpose will be to merit public confidence in television programs and commercials. Toward this end we as advertisers recognize our own responsibilities.

"It is our responsibility to see that every aspect of television with which we are concerned meets our obligation of fair play to the public.

A simple test by which each of our members may evaluate any contemplated material or procedure for programs or commercials is this:

"Would we be willing for the public to be fully apprised of all the facts and circumstances concerning the particular program or commercial?

"What has been brought to light in these past few weeks requires every advertiser to take an immediate and complete inventory of his recent advertising, including the factual support for its accuracy and the techniques used in its preparations and to apply it, and to all future advertising, the test we have recommended."

(End of formal statement.)

"This is statement of ANA's position we are releasing to the press today. But these are only empty words if each of us does not take them to heart—and go to work in an active way to see that they are followed through.

"Ours is a young, vigorous, productive but frequently misunderstood arm of the economy. Now we are faced with a crisis out of which we can emerge even stronger—or from which could come regulation so rigid that our most vital contribution would be nullified.

And so we face a mandate—a mandate to live up to our responsibilities. It is most important that this mandate not have to be endorsed by Government but rather than it be a mandate we fulfill ourselves.

"Right now we still have a choice, a choice I can sum up in just five words:

"Clean up—or give up!

"Which will it be?"

Pearson's Aide

Continued from page 31

know they could become the victims.

"These people, who can sell laxatives and politicians with the same know-how, have crammed their souls into a tube of toothpaste. They have glorified the gimmick, cheap tricks, cheap logic and cheap values.

"This same cheapness is now being used in politics. They are trying to sell you government like they sell deodorants.

"Important issues are boiled down to meaningless slogans. All this is the real meaning of the tv quiz scandals. It becomes dangerous when it drags the public down with it.

"I doubt if Congress will dig that deep," he said.

TV Follow-Up

Continued from page 48

ers did stay with it, as students might to a study in anachronistic drama, they would ultimately have been treated to enlightened, charming and occasionally quite stimulating dialog.

The most important thread in this loosely woven comedy of manners is the role played by Uta Hagen, that of Natalia Petrovna, the Russian noblewoman who loves her son's tutor. Miss Hagen played the mercurial part with total professionalism, plus charm.

Alexander Scourby as the brittle philosopher and admirer of Natalia, Luther Adler as the "provincial Macchiavelli" and Richard Easton as the young tutor were also in their best acting form. Others in the cast were a good complement to the principals in production directed by Marc Daniels. "Month in the Country" seems like a case of too much good talk being tedious. *Art.*

Steve Allen Show

Steve Allen came up with a nifty one-hour potpourri of comedy and music on NBC-TV Monday (9). Stanza was highlighted by the guestar stints and solidly buttressed by the comedy sketches turned in by Allen's regular troupe of supporting performers.

Peggy Lee was standout in her song assignments. Early in the show she scored with a couple of swinging tunes and then she was called on to wrap up at the finale with a superb medley of torch songs, the closeup camerawork enhancing the dramatic impact. Billy Eckstine handled his assignment on "Stella By Starlight" in his usual pro style. Also on hand with some raconteuring was Georgie Jessel who told a couple of Jewish-slanted stories in a trademarked banquet format.

Together with Chuck Connors, star of tv's "The Rifleman," Allen and troupe staged a socko spoof on tv filming techniques. Also very effective was Allen's interview with a Ted Lewis-type character, played by himself, via some tricky cameras. Les Brown showbacked expertly. *Herm.*

Did KQEO 'Stage' Riot 'n' Rally In N.M.? It's a Dandy

Albuquerque, Nov. 10.

Can a radio station cause a college rally and near-riot? It all depends on which side you're on, apparently.

Albuquerque indie station KQEO, owned by Dandy Broadcasting Co., last week was accused of such a thing by no less than the director of student affairs at the U. of New Mexico, following a romping rocking and rolling homecoming win on the football field by the New Mexico Lobo team over the visiting Denver U. Pioneers, 42 to 0.

Dr. Sherman Smith, the student affairs director at UNM, said last week he felt there would have been no rally on the campus the previous night demanding a half holiday except for "stimulation" by KQEO.

"I feel that this is a distinct disservice to the university, the student body and to the community," he college prof said.

Station director Ed Montray came back with, "I do not feel that we played any major role in it (the rally)."

Gruesome Details

The situation went something like this: About 9:30 Sunday night someone at KQEO called UNM prexy Tom Popejoy and told him an unidentified person had called the station—perhaps a student, the caller said—and then had called KQEO to say there would be a student rally and a holiday from classes on Monday.

The person calling the station claimed to have talked with Popejoy and the prexy had okayed the rally and holiday according to the info given to Popejoy by the KQEO caller.

The prexy told the station there had been no such call and there was no truth to the reported conversation.

From then on for about two hours, KQEO kept announcing the rally, urging orderly conduct and saying Popejoy had said classes would be held Monday, Smith said.

He added that he had a tape recording of the whole thing.

It was peaceful until about 9:30 with 700 male students and some 400 co-eds studying—with midterms coming up—Smith said, then all hell broke loose.

'Disperse, Ye Rebels'

By the time Smith could get to the site of the rally, there was a yelling, chanting group which it took him and the dean of men "about an hour or two" to get them to disperse, he said.

Montray, speaking Monday for KQEO and giving his side of the yarn, asked: "Was it good or bad?"

He asked if it had been another "riot such as they accused us of before?"

Montray was referring to a riot a year ago at which considerable damage was done to dorms and at which Fire Chief Art Westerfield was knocked down, kicked and robbed of his badge.

Montray said he felt KQEO was a good supporter for the UNM football team. "I don't feel we can stimulate anyone or anything unless it wants to be stimulated. "Any time you can win a homecoming game, there are bound to be incidents prompted by overenthusiasm."

There was no damage reported and there were no city patrolmen called to the scene.

Classes were held as usual on Monday.

Regina, Sask.—Gordon Hancock, secretary-manager of the Saskatchewan Assn. of Music Festivals, has joined the staff of radio station CKCK as musical adviser, to assist in music programming, particularly in the classical field.

Foreign TV Reviews

Continued from page 48

animation. Or maybe that was Anderson's fault. He did a much better chore in interviewing and straight narration than in handling the discussion group. *Rich.*

THE BLACK AND WHITE MINSTREL SHOW
With the Mitchell Minstrels, Stan Stennett, Margo Henderson, Television Toppers, Bob & Jack Young, The Jackpots, Dai Francis, Tony Mercer, John Boulter; orch under Eric Robinson
Producer: George Inns
45 Mins.; Thurs., 7:30 p.m.
BBC, from London

Billed as the "fastest show in black and white," this edition certainly maintained its speedy mile-age-per-hour. Formula was to cram as many nostalgic melodies into the allotted time, and a rate of one-a-minute was easily maintained. Producer George Inns displayed an intriguing flair for the kind of camera tricks that enhance the screen, without delaying the proceedings. His four chief production numbers, ranging from the Cotton Club to a Mardi Gras, were visually inventive and glued one's peepers to the screen.

The ears weren't so suitably satisfied. Show starred the George Mitchel Singers, who are the principal vocal organization for backing up the stars in other vaude shows. Their precision was fine, but they lacked bits and fervor.

Larry Gordon's dance routines were effectively performed by the Television Toppers, and various kinds of warbling came from the Jackpots, Dai Francis, Tony Mercer, and John Boulter. All were competent, none hitting any jackpot. A first appearance was chalked up by Bob & Jack Young, who duetted to piano, guitar, clarinet, and trumpet, all self-played; they harmed no one.

The show's items were linked by rubberfaced comic Stan Stennett, who also charmed in various ditties. And Margo Henderson, a Scottish piano-playing impersonator, mimicked Jimmy Stewart, Gracie Fields and local thrush Ruby Murray and seemed appropriately oldfashioned.

Likeliest customers for this were the nostalgics, for it was well geared to stir up old memories but not create any new ones. *Otta.*

REUNION WITH ROBESON
With Paul Robeson, Yehudi Menuhin
Director: Bill Ward
30 Mins., Mon., 10:30 p.m.
Associated-Rediffusion, from London

Intermittently over the next few months, Paul Robeson is inviting old musical friends along to the studio to discuss matters of mutual interest. The first of these informal conversations, with Yehudi Menuhin, was utterly absorbing. Their main theme was the variety of the world's folk music, and there was a compelling fascination, even to the tone-deaf, in the sight of two civilized, widely-experienced men swapping views on a subject that deeply engaged both of them.

The talk was spiced with anecdote, and with bursts of resonant song from Robeson to illustrate a point. Incidentally, they agreed that San Francisco was their favorite American city, Robeson recalled visiting Yalta and standing on the rock where Chaliapin stood, and Menuhin referred to his admiration for American writer Willa Cather.

Political issues were not touched upon, and the chief impact was of their mutual humility as servants of an art which they were eager to explore and interpret for others. *Otta.*

THE CRUCIBLE
With Sean Connery, Barbara Chilcott, Noel Willman, Susannah York, Hugh Latimer, Karal Gardner, Barbara Assoon, Pamela Binns, Valerie Gearon, Fiona Duncan, Anna Turner, Fred Johnson, Enid Lorrimer, Oliver Johnston, Alfred Burke, Peter Vaughan, David Dodimead, Ann Tirard, Raymond Hodge, others; music, Peter Knight
Director: Henry Kaplan (adapted by Stanley Mann)
Writer: Arthur Miller
90 Mins., Tues., 9:35 p.m.
Granada-TV, from Manchester

No doubt about it, Arthur Miller's plays make almost as good television as they do theatre. The qualifying word is made necessary in the instance of "The Crucible" only because condensation of the text resulted in some loss of power and atmosphere in the early scenes—for the rest, Granada TV offered a gripping and moving version that bettered, if anything, the one seen at the Royal Court Theatre, London, in 1956.

Henry Kaplan's direction was impeccable as he built up the aura of terror surrounding the events in Salem when, following the discovery of several young girls "dancing like heathen in the forest," witchcraft is suspected. And he was superbly served by his cast, with Sean Connery offering an interesting reading of the harrowed John Proctor inasmuch as he gave the character considerable fire and force without denying the man's fear and weakness, and with young Susanah York coming up with a startling good reading of Abigail, the servant girl whose phony visions of the devil lead to so much intentional and unintentional evil.

Casting of Barbara Chilcott as Proctor's good wife is open to query inasmuch as, frankly, the actress has too much personality and warmth to suggest the cold, stern woman. Work of Noel Willman, Alfred Burke and Fiona Duncan, among several others, was beyond reproach. Production was first-rate, barring some ill-placing of music. *Erni.*

FBI Now Eyes

Continued from page 1

itative source who has been interviewed extensively, is the allegation that several quiz show contestants and at least one tv production staff member were tied closely to Communist or Communist-front causes. The Harris investigators were told the staff member of one show went to special lengths to get Communists, not known as such, on the program. Four contestants are understood to be involved in this charge.

Harris also turned this information over to the House Un-American Activities Committee.

The FBI's interest is broad, however, spanning quiz show cheating of all types.

Rogers, determined for his Justice Dept. to make a good showing in the quizzer scandals, is giving the FBI a chance to turn up enough information to form the basis for possible indictments.

There is a serious question about whether any Federal law has been violated. Rogers' legal staff and the FBI agents are trying to find out.

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JUKE OPS JOLT CELLER PLAN

WHAT IS PAYOLA?

By ABEL GREEN

Where does payola end and big business begin? Elementary entertainment and payoffs to disk jockeys now have degenerated (or become elevated)—depending from which viewpoint—to deejay powerhouse plays on song copyrights, talent rights, pressing rights, distribution rights—everything but the kitchen sink.

Payola has been a time-dishonored standard operating procedure in the music business dating back to before the time Tin Pan Alley got its nomenclature from that row of brownstone buildings on West 28th St., between Broadway and 5th Ave. Monroe H. Rosenfeld, a staffer on the N. Y. Morning Telegraph, is credited with coining it. He was also a lyricist and in haunting the music publishers, side by each in those brownstone buildings, from whence of spring-summer days emerged a pot-pourri of ill-blended music, he was struck by its tin panny cacaphony

Even before the rialto started moving "uptown," when Union Square was the theatrical hub, it was common practice to "entertain" the acts likely to plug one's songs.

There are more angles in Tin Pan Alley than in the Casbah and it has long been common practice to subsidize plugs. It ran the gamut from "cut-ins" on songs—phoney collaborations — to cash payments; from free meals, prizefight tickets, "opening night" courtesies to paying for an act's scenery as insurance that, even where it was an acrobatic turn, the fanfare music would stay "in" for the length of the route.

Payola Pyramids

Payola matured and grew in stature as the business grew. Many years back the publishers decided that a Steinway grand piano would look grand in one top recording executive's new home. That was the then exception since it was the interpretative artist who got all the attention—he was the direct plugger.

In time the evolution swung in favor of the artists & repertoire men who were a stepping-stone to the disk jockeys. Without a tune on the wax, the deejay couldn't project them—if he was so inclined.

Eventually the network of deejays displaced the network of vaudeville acts as a plugging medium, much as the dance band vogue, in the 1930s, was the kingpin and the prize plug, with its radio "wire" in some hotel room or ballroom, and far superior to vaude route plugfest.

"Folderoo" passed in the powderroom of such haunts as Al & Dick's restaurant, and other largesse in the form of "gifts" have long been on the payola hit parade.

For a time the Internal Revenue Service probed the music publishers, but decided that their various payoffs were no more heinous than the 7th Ave. wholesale dress manufacturers wining-and-dining buyers from the hinterland department stores—it was SOP manufacturer-customer relations. The worst the Tax Dept. could do was to disallow the deductions as legitimate "entertainment."

Conversely, if the cash payola recipients—not the freeloaders on meals and tickets—didn't declare that as "income" there could be trouble; but just as Uncle Sam's tax sleuths might not be too concerned with the "income" of a bootlegger, so long as it's declared —his bootlegging or dope-selling is "not my station"—so Internal Revenue was disinterested if that "income" was spurious.

The latest step, however, has been the "loaded" theme and background music on tv and radio programs where "performance" payoffs to producers, via ASCAP income, put payola into really big business. That sort of payola now smacks of "commercial bribery" as much as the big cut-ins on songs by some disk jocks. This is where New York District Attorney Frank S. Hogan is concerned.

The degree of payola is another philosophic discussion. History associates "Diamond Jim" Brady with champagne-out-of-slippers and Lillian Russell, but James A. Brady, who sold railroad equipment in between entertaining lavishly with choristers and the "grape" at Rector's and Shanley's and Churchill's, was a highpowered practitioner of payola. So are the aforementioned dress manufacturers.

The difference between that and "commercial bribery" in the music business is the subject for discussion in the present climate of probing everything and anything pertaining to the tv-radio media of entertainment dissemination.

State Dept. Tour For Red Nichols

The U.S. State Dept. is set to tour Red Nichols and His Five Pennies on a round-the-world goodwill jaunt which would leave New York City Jan. 2. Deal was made by Joe Glaser's Associated Booking Corp. in conjunction with Robert Schnitzer, the managing director of the American National Theatre & Academy.

The first stop on the itinerary will be Greece and they'll follow with concerts in Cyprus, Turkey, Lebanon, India, Ceylon before returning to the U.S. There are options on the troupe for an extension of Nichol's services.

The State Dept. has, in the past, found tours by jazz units to be an extremely effective goodwill gimmick. Louis Armstrong, Benny Goodman, Dizzy Gillespie, Lionel Hampton, Woody Herman, among others have made goodwill tours in the past.

Miller Rebuts Mathis On Renewal Interest In 3 Youmans Tunes

Miller Music, of the Big Three firm, claims ownership of a three-fourths interest the renewal copyrights of three major standards, "Great Day," "More Than You Know" and "Without A Song," composed by Vincent Youmans with words by Edward Eliscu and Billy Rose. Claim was made in answer to a suit filed in N. Y. Federal Court against Miller by Johnny Mathis Music which claimed the renewal interest in the both the Eliscu and Rose shares. Miller concedes that Mathis owns the Rose share but claims it represents only one-quarter since Youmans, as writer, owned 50% of the songs with the other two splitting the rest.

In denying that Mathis has any interest in the Eliscu renewal, Miller claimed that the latter wrote "for hire" under an employment agreement with Youmans. Under a "for hire" agreement, a writer surrenders his interest in the copyright values. Julian T. Abeles entered the answering brief in behalf of Miller Music. Mathis Music is a partnership between the singer and Jean and Julian Aberbach, of the Hill & Range combine.

'Chipmunks' Back For '59 Christmas With 'Alvin'

Liberty Records is putting "The Chipmunk Song" back in the market for a run the 1959 Christmas market The Ross Bagdasarian disk, which was introduced in November of last year, was a smash seller.

For this year's drive, the diskery has coupled "The Chipmunk Song" with "Alvin's Harmonica," a click side that was issued last January. The new coupling is showcased in a special sleeve.

NIX ALL FORMS OF LICENSING

Chicago, Nov. 10.

Execs of the three performing rights societies were burning at the tactics of the Music Operators of America in talks held here Thursday (5) to discuss licensing of jukeboxes for performance rights. The talks were held in accordance with a request made by Rep. Emanuel Celler (D., N. Y.), chairman of the House Judiciary Committee who has been pressing the various parties to come to terms. The performing rights society reps charged the juke ops with merely going through the motions of holding a meeting.

Present at the meeting were the board of the Music Operators of America; Herman Finkelstein, general counsel for the American Society of Composers, Authors & Publishers; Sidney B. Kaye, Broadcast Music Inc. board chairman; John Koshell, representing Sesac Inc.; Barney Young, as head of an outfit known as the Colored Performing Rights Society.

Except for Young, all the other performing rights execs stated that they were willing to go along with the Celler plan to tax each jukebox $5 per year with the money to be administered by a trustee, Finkelstein stated that ASCAP was "completely satisfied" to have the rates fixed by a trustee, since that would eliminate the juke ops' fears that they would be hit by unreasonable payments. Young took the position that the Copyright Act, which exempts juke ops from payment of performance fees, was okay as is.

After the discussion, the MOA execs disclosed that their board had voted to reject the Celler plan in toto and that they had no grounds for an agreement with the performing rights societies. Reps of the latter did a big burn at this disclosure since they had been asked to come from N. Y. to discuss a matter which was, in effect, already closed by the MOA'S board decision.

The performing rights societies now figure that the MOA action has given them a stronger hand in Congress where the necessity for legislation has been made clear by the MOA's unwillingness to reach any sort of compromise.

DECCA'S 9-MOS. NET CLIMBS TO $911,260

Decca Records' consolidated net earnings for the nine month period ending Sept. 30 amounted to $911,260, equal to 60c per share on $1,527,401 outstanding shares of capital stock. This includes the company's share of undistributed earnings of its subsid, Universal Pictures.

In the corresponding period of 1958, Decca reported earnings of $394,353 equal to 26c per share on 1,527,401 outstanding shares of capital stock.

Striking Pic Tooters Win Jobless Pay Rule

Hollywood, Nov. 10.

Tooters who participated in American Federation of Musicians' strike against major studios in 1958 are entitled to unemployment insurance, according to a ruling of the Unemployment Appeals Board of the California State Dept. of Employment. Decision was handed down by Board in rejecting an appeal made by seven film companies to disqualify union members from such remuneration.

Board declared the sidemen, totalling approximately 120, all members of Local 47, AFM, were entitled to drawing unemployment benefits during the strike because employers (major film companies) had terminated their pacts with union and would not renew it. Companies involved included Warner Bros., Columbia Pictures, Paramount, Metro, Walt Disney Productions, 20th-Fox and Loew's Inc.

Sam Goody Offers 48% Payoff On $3,000,000 Debt; Majors OK Plan

Sam Goody, leading New York disk retailer who filed for reorganization under Chapter XI of the Bankruptcy Act early this year, has reached a tentative agreement to pay off 48c to the dollar on the $3,000,000 owed to some 200 creditors. The major creditors, representing over half of the total debt, have okayed the agreement, but approval must be obtained from a majority of all the creditors, big and small.

Under the proposed settlement, Goody would pay over a 10-year period with a 6% payment due in 1960 and 1961, a 5% payment in 1962 and 4% for each of the next seven years. It's understood that the creditors' committee originally held out for a 60% payoff against a proposal by Goody for a 40% settlement. The 48% figure was the compromise result.

The settlement also includes an unusual provision which ties the payoff to the price level of disks. If the price of records go up during the next 10 years, Goody will have to pay more since the value of the inventory accumulated by the indebtedness will go up. Similarly, if LP prices should drop, the payoff would be cut back.

While all of the major creditors are anxious to keep Goody as a going business, some of the smaller creditors have been pushing for a full liquidation. The creditors agreed to limit additional Goody indebtedness in the future to a figure around $150,000.

The 13-man creditors' committee are polling all of the creditors to get a preliminary okay. If obtained, it must go to the courts for approval and then submitted again to the entire list of creditors for final approval.

Since filing for reorganization, Goody has trimmed operating expenses at his 49th St., N.Y., store and, in the meantime opened a new store on 42d St. and 3d Ave. In addition to his retail outlets, Goody runs a major mail order operation. He also is in partnership with various individuals in out-of-town stores. These are not involved in the reorganization.

Slate Connie Francis For Carnegie Hall Bow

Connie Francis, MGM Records' thrush, is set for her debut at New York's Carnegie Hall Nov. 22. Also on the bill will be Rocco Granata, who's currently riding with the "Marina" disk, The Nutty Squirrels and Gina Marca.

The Carnegie date is being sponsored by Erberto Landi and Robert Lesberg.

WBR in Drive To Build Names

Warner Bros. Records is laying the groundwork for a campaign to establish new artists and to further deepen its market penetration. James B. Conkling, WB prez, said that the diskery would concentrate on building artists in the pop singles and album field via an intensive sales and promotional campaign. "Each recording and each album will receive concentrated exposure in all mediums: radio, tv and the press," Conkling said, "with all WB field exploitation personnel concentrating on a release."

In a sumup of the diskery's first year in business, Conkling said that WB ranked 10th in the list of top companies and sixth in stereo sales. During the year, he noted, WB released 118 pop albums and 97 pop singles. The sales org, directed by veepee Hal Cook, has been built to include nine company-owned sales branches and 27 distributors.

Cliburn, Jonah Jones Added to Lineup For NARAS Show on NBC

Van Cliburn and the Jonah Jones Quartet have been added to the roster of artists to appear on the National Academy of Recording Arts & Sciences' NBC-TV show Nov. 29. Cliburn's RCA Victor recording of Rachmaninoff's Concerto No. 3 has been nominated for a Grammy award as the best album of the year and the best solo classical performance. Jones' Capitol LP, "I Dig Chicks," was up for an award as the best jazz group performance.

They join Ella Fitzgerald, Bobby Darin, Duke Ellington, Shelley Berman, Jimmy Driftwood, and the Mormon Tabernacle Choir for the record industry show. Nat (King) Cole and the Kingston Trio are currently being dickered but some contractual wrinkles have to be ironed out first. Axel Stordahl has been set as musical director.

Meantime, the New York chapter of NARAS has lined up its first dinner-dance in conjunction with the telecast. Affair will be held at New York's Waldorf-Astoria on the evening of the show. An entertainment program is currently being set up. The orch will be headed by Neal Hefti.

N. O., Jazz Birthplace, Maps Jivey Museum

New Orleans, Nov. 10.

A jazz museum under the supervision of the New Orleans Jazz Club will be constructed in the historical French Quarter of this old city on the Mississippi's levees. The museum will house jazz item, record, sheet music, musical instruments of one-time greats, photographs and other memorabilia.

The museum according to Harry Souchon, club v.p., will be the answer to the thousands of visitors to New Orleans who constantly inquire about jazz and Basin Street. The project will cost $30,000, and work on the building is expected to start around the first of the year.

VICTOR IN BIG KICKOFF OF ROD LAUREN SINGLE

RCA Victor has launched a special dealer promotion to start its push on Rod Lauren's first single. Diskery is offering 25,000 free copies of the Lauren disk to 1,000 dealers who reply via trade ad coupons. Each of the 1,000 dealers will receive a carton of 25 disks on the basis of the earliest postmarked replies.

Lauren's first single is a coupling of "If I Had a Girl" and "No Wonder." The special dealer promotion is part of Victor's hefty campaign to launch the new artist in the record business. Lauren arrives in New York this week from the Coast to start a national promotion-press tour and has been set for a guest shot on NBC-TV's Perry Como show Nov. 25.

S-B In Foreign Deal With Peter Schaeffers

Peter Schaeffers, German publisher, has firmed a deal with Shapiro-Bernstein Music and its Columbia Pictures Music affiliate to handle their complete catalogs for Germany, Austria and Switzerland. These catalogs will be handled from Schaeffer's new offices in Munich and a special exploitation man will be put on to handle the work.

The deal was arranged through Eddie Kassner, who is associated with Schaeffers in the U. S. and England as well as a publishing tie in Germany. Schaeffers was accompanied on the trip by Aldo Von Pinelli, who is partnered with him in Melodie Films and is also a German Lyric and scenario writer. They spent the past week in Hollywood and returned to Germany via the Polar Route yesterday (Tues.).

Jocks, Jukes and Disks

By HERM SCHOENFELD

Edd Byrnes (Warner Bros.): "YULESVILLE" (Witmark*) is a hip-talking Christmas entry which this "77 Sunset Strip" performer recites real cool. The juves, however, may find this jive on the square side. "LONELY CHRISTMAS" (Spartan*) is a pleasing seasonal ballad nicely handled.

Wayne Raney (Decca): "FOUR ACES & A QUEEN (Hill & Range†) is a nifty country with a clever lyric delivered in flavorsome style. It has strong pop potential. "I AIN'T GOT TIME" (Copar†) is in a similar groove.

Bonnie Guitar (Dolton): "CANDY APPLE RED" (Cornerstone†) is a pretty folk-styled ballad handled very effectively by this songstress with a strong assist from the background. "COME TO ME I LOVE YOU" (Miller*) is an attractive Hawaiian slice.

King Curtis (Atco): "HEAVENLY BLUES" (Tiger†) is a smoothly swinging instrumental slice due for big returns. "RESTLESS GUITAR" (Progressive†) is in a more familiar rocking format.

George Garabedian Players (Liberty): "ARTISTRY IN RHYTHM" (Robbins*) is a crisply executed workover of the Stan Kenton instrumental standard with an electronic organ in the lead. "ART'S TUNE (Garabedian†) is a simple melodic idea dished up with an old-fashioned honky-tonk piano sound.

Tab Hunter (Warner Bros.): "MOONLIGHT BAY" (Remick*), the oldie, gets a neat rocking version for okay impact. "YOU'RE GONNA CHANGE" (Acuff-Rose†) is another big beat side which could step out.

Mark Dinning (MGM): "TEEN ANGEL" (Acuff-Rose†) is a solid ballad which will have to overcome its depressing lyric. This singer handles it for maximum impact. "BYE NOW BABY" (Acuff-Rose†) is another excellent ballad with a light Hawaiian flavor.

Andrews Sisters (Kapp): "I'VE GOT TO PASS YOUR HOUSE" (Desylu, Brown & Henderson*), a fine oldie, is belted potently by the Andrews Sister in their kick-off side for this label. "ONE, TWO THREE, FOUR" (Garland*) is a lilting ballad also done in savvy style.

Ken Nordine (Dot): "MY BABY" (Crystal*) which was spotlighted on the recent Fred Astaire tv show, is one of the better examples of hip talk and jazz. "I USED TO THINK MY RIGHT HAND WAS UGLIER THAN MY LEFT" (Randy-Smith*) is a way-out example of the genre.

Floyd Robinson (RCA Victor): "TONIGHT YOU BELONG TO ME" (Mills*), the oldie, gets a rockabilly facelit which should have some commercial impact. "LET IT BE ME" (Leads*), a fine ballad, is corned up by long recitative passages.

Camarata Orch & Chorus (Vista): "CLIMB THE MOUNTAIN" (Disney*), from the Walt Disney film, "Third Man On The Mountain," is a bright inspirational tune in a rousing arrangement. "THIS I KNOW" (Bregman, Vocco & Donn*) gets a rich sounding instrumental slice with piano solo.

Nina Simone (Bethlehem): "DON'T SMOKE IN BED" (Oriole*) is an arresting torch vocal by this emerging songstress. "AFRICAN MAILMAN" (?) features Miss Simone on the piano in a modern jazz instrumental.

Jim Backus (Dico): "I WAS A TEENAGE REINDEER" (Kiss*) is another hip-talking Xmas novelty, smartly written and humorously projected. "THE OFFICE PARTY" (Chatworth*) is more material tailored for Jim Backus.

Susie & Requesters (Request): "THE WAY YOU KISSED LAST NIGHT" (Pleasant*) is a bright rhythm tune delivered cutely by this songstress. "I'M KISSING YOU GOODNIGHT" (Pleasant*) is a good ballad.

Paul Clayton (Monument): "PHARAOH'S ARMY" (Combine†) is a handclapping folk religioso delivered in winning style by this performer. "PRETTY PEGGY-O" (Combine†) is another charming folk song.

Compo Verde Orch (Top Rank): "CHANSON DE BLAU" (Esther†) is a richly textured instrumental with a Latin beat which should rack up plenty of spins. "THE CARILLON" (Esther†) is another attractive instrumental conception with holiday sound.

Zola & His Horn (Jaro): "THE SLIDE" (Moonbeam†) is a catching instrumental with a beat that the kids will go for. "MARCHING TO THE COLISEUM" (Fairlane-Landsdowne*) is another excellent slice which could come out of left field.

John Ashley (Silver): "I WANT TO HEAR IT FROM YOU" (American†) is a solid teen-angled ballad vocalled in the approved way. "SERIOUSLY IN LOVE" (American†) is similarly slanted.

The Vagabonds (Viva): "BABY FACE McCALL" (Robin*), a fine folksong saga of the west with a clever twist, is handled effectively by this combo. "HEY JULIUS" (Joannie*) is an okay Italo-accented rhythm number.

*ASCAP, †BMI.

Best Bets

ELLA FITZGERALD ..... **LIKE YOUNG**
(Verve) ..... **Beat Me Eight To The Bar**

Ella Fitzgerald's "Like Young" (Robbins) is a potent workover of a standout ballad, which will stay around for a long time. "Beat Me Eight To The Bar" (Leeds*) is a striking version of the oldie.*

* * *

PERRY COMO ..... **A STILL SMALL VOICE**
(RCA Victor) ..... **I May Never Pass This Way Again**

Perry Como's "A Still Small Voice" (Roncom) registers as an excellent religioso entry, in the "I Believe" class, which this rendition will put over. "I May Never Pass This Way Again" (Trinity†) is another good inspirational tune due for spins.*

* * *

FRED ASTAIRE ..... **THE AFTERBEAT**
(Kapp) ..... **I'll Walk Alone**

Fred Astaire's "The Afterbeat" (Palm Springs), introduced on Fred Astaire's tv show on NBC-TV last week, is a swinging entry with a clever lyric delivered in this performer's trademarked glossy style. "I'll Walk Alone" (Mayfair*), the standard, gets an okay vocal with a big assist from the choral arrangement.*

* * *

VIC DAMONE ..... **THE NIGHT HAS A THOUSAND EYES**
(Columbia) ..... **On A Sunday Afternoon**

Vic Damone's "The Night Has A Thousand Eyes" (Paramount), an excellent ballad with a light Latin beat, is projected for maximum impact. "On A Sunday Afternoon" (Valiant*) is a neat rhythm ballad with solid potential.*

* * *

PAUL ANKA ..... **IT'S TIME TO CRY**
(ABC-Paramount) ..... **Something Has Changed Me**

Paul Anka's "It's Time To Cry" (Spanka†) maintains this young singer's commercial pace with its contemporary-styled beat and lyric. "Something Has Changed Me" (Spanka†) is another side due for big juve impact.

* * *

RICKY NELSON ..... **I WANNA BE LOVED**
(Imperial) ..... **Mighty Good**

Ricky Nelson's "I Wanna Be Loved" (Hilliard†) is a well-written rocking ballad which this singer puts over in approved style. "Mighty Good" (Hilliard†) is an okay uptempo side.

* * *

PAT BOONE ..... **THE FAITHFUL HEART**
(Dot) ..... **Beyond The Sunset**

Pat Boone's "The Faithful Heart" (Robbins), from the 20th-Pic, "Journey To The Center of the Earth," is a classy ballad handled in this singer's usual pleasing style. "Beyond The Sunset" (Robbins*), inspirational tune, gets a fine vocal and recitation.*

* * *

TOMMY SANDS ..... **I GOTTA HAVE YOU**
(Capitol) ..... **You Hold The Future**

Tommy Sands' "I Gotta Have You" (Saunders), from the legit score of "The Girls Against The Boys," is a nifty ballad which takes this singer out of the rocking genre. "You Hold The Future" (Central†) is another promising ballad with an interesting idea.*

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THE ACCENTS ..... **ANYTHING YOU WANT ME TO BE**
(Coral) ..... **Autumn Leaves**

The Accents' "Anything You Want Me To Be" (Swingersville) is a solid entry in the rocking idiom with a couple of fresh musical figures to put it over. "Autumn Leaves" (Ardmore*) is a restrained rocking version of this standard.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Ella's $6,700, S.F.

San Farncisco, Nov. 10.

"A Night with Ella Fitzgerald" grossed $6,700 last Friday (6) at the 3,300-seat Masonic Auditorium. House was scaled to $4.75.

Album Reviews

"Spirituals To Swing" (Vanguard). One of the pioneer jazz impresarios, in addition to his high ranking status as critic and talent discoverer John Hammond has tapped the fertile years of 1938-39 for the swingingest package in some years. All of the material, which was originally recorded for Hammond's personal use, stems from the series of "Spirituals to Swing" concerts he promoted in Carnegie Hall 20 years ago and features a great lineup of talent in consistently exciting performances. Spotlighted are the Benny Goodman Sextet, Count Basie's band with its roster of superb sidemen, the Kansas City Six, James P. Johnson, Ia Cox, Meade Lux Lewis, Pete Johnson and Albert Ammons, the Golden Gate Quartet, Sonny Terry, Joe Turner, Mitchell's Christian Singers, and Helen Humes. The recorded sound is unusually clean.

Connie Francis: "Country and Western Golden Hits" (MGM). A hot disk artist for the past couple of years, Connie Francis gets a nice showcasing in this program of hillbilly hits. She delivers with an appealing simplicity on such tunes as "Tennessee Waltz," "Peace In The Valley," "Cold, Cold Heart," "Your Cheatin' Heart" and others. This set is part of an unusual package spread for Miss Francis this month with four other LPs spotlighting her talent. These are "Rock 'n' Roll Million Sellers," "Connie's Greatest Hits," "Connie Francis Sings Italian Favorites," and "Christmas In My Heart."

Johnnie Ray: "On The Trail" (Columbia). Johnnie Ray turns up with an effective change of pace in the roundup of a tune standards. Ray's supercharged emotional projection is kept under tight reins in these renditions and the impact is all the stronger. Working against a simple guitar and harmonica backgrounds, Ray does tunes like "Wagon Wheels," "The Last Roundup," "Ridin' Home," "Red River Valley," "Cool Water" and others.

Johnny Restivo: "Oh, Johnny!" (RCA Victor). Johnny Restivo, who represents this label's effort to synthesize a talent similar to Fabian's, is an okay singer in the rocking groove, but his talents are stretched somewhat thin over these dozen numbers. Although the piping lacks variety, the teenagers may go for his message. In the approved style, he does tunes like "I Like Girls," "Love," "Last Night On The Back Porch," "Our Wedding Day" and others. Screaming from girls in the studio audience give this set a sound the kids will recognize.

Irene Kral: "Steveireneo" (United Artists). A striking jazz thrush, Irene Kral delivers an attractive songalog, the title of which derives from the fact that Steve Allen wrote all the music. Miss Kral's easy and warm projection is defined in numbers like "Houseboat," "Cool Blue," "Too Late The Spring," "The Best Time of the Day," "There He Goes" and others. Al Gohn's orch furnishes standout backgrounds.

Gordon MacRae: "Songs For An Evening At Home" (Capitol). A singer with range and taste, Gordon MacRae performs with consistent excellence in his LPs. In this set, he delivers a cozy book of oldies, including "Always," "A House With Love In It," "In The Good Old Summertime" and "Love's Old Sweet Song." On one number, "Whispering Hope," he duets with his daughter with lovely effect. Van Alexander orch contributes a nifty instrumental arrangement of "Three Blind Mice."

Irving Fields Trio: "At The Emerald Room" (Decca). Irving Fields bright pianistics, with the accent on the Latin rhythms, gets a full showcase in this set titled after the combo's recent stand at the Emerald Room of the Hotel Astor, N.Y. The combo registers most effectively numbers like "Miami Beach Rumba," "Lover," "El Cumbanchero," "St. Louis Blues," "Malaguena" and "Slaughter on 10th Avenue."

"The 20th Century Strings" (20th Fox). This is a symphony-sized orch playing a wide gamut of music arranged and conducted by Hugo Montenegro. The repertoire ranges a lush piece like "Canadian Sunset" to a striking version of "St. Louis Blues" and a nifty slice of "Tiger Rag."

"The Lawrence Welk Glee Club" (Dot). Like the rest of the Lawrence Welk organization, the male glee club delivers with showmanly simplicity and sincerity. In this set, the chorus, under the direction of Pete Lance, impresses strongly on songs like "The Whiffenpoof Song," "Jeannie With The Light Brown Eyes," "Deep River," "Danny Boy" and "God Bless America," among others.

"Saxes, Inc." (Warner Bros.). This is solid jazz set with a big peg: it combines the talents of 13 top sax men under Bob Prince's baton, in big band arrangements that manage to swing like combo performances. Among those blowing are Coleman Hawkins, Al Cohn, Zoot Sims, Georgie Auld, Phil Woods, Hal McKusick and Gene Quill. The tunes include "Fugue For Tinhorns," "Broadway," "Night In Tunisia," "Jumpin' With Symphony Sid" and "Early Autumn," among others. Like most of this label's LP packaging, the front jacket cover is a clever take off on a financial plus page.

Mercer Ellington Orch: "Colors In Rhythm" (Coral). Mercer Ellington gets a big band sound in the LP that's closely related to that of his father, Duke Ellington. The orchestral coloring and the material is basically similar, an identity that is enhanced by the fact that the son is using key personnel from his father's band. But the standard of performance is equally high and this group shows it can swing in flashy style. Tunes include "Coral Rock," "Cherry Pink," "Azure," "The Moon Was Yellow"

(Continued on page 62)

VARIETY 10 Best Sellers on Coin Machines

1. MACK THE KNIFE (10)	*Bobby Darin*	*Atco*
2. MR. BLUE (6)	*Fleetwoods*	*Dolton*
3. DON'T YOU KNOW (3)	*Della Reese*	*Victor*
4. PUT YOUR HEAD ON MY SHOULDER (9)	*Paul Anka*	*ABC-Par*
5. DECK OF CARDS (2)	*Wink Martindale*	*Dot*
6. IN THE MOOD (2)	*Ernie Fields*	*Rendezvous*
7. LONELY STREET (4)	*Andy Williams*	*Cadence*
8. HEARTACHES (2)	*Guy Mitchell*	*Columbia*
9. UNFORGETTABLE (2)	*Dinah Washington*	*Mercury*
10. DANNY BOY (1)	*Conway Twitty*	*MGM*

Second Group

OH CAROL	*Neil Sedaka*	*Victor*
DANCE WITH ME	*Drifters*	*Atlantic*
TEEN BEAT	*Sandy Nelson*	*Original*
WON'CHA COME HOME	*Lloyd Price*	*ABC-Par*
I'VE BEEN AROUND	*Fats Domino*	*Imperial*
WE GOT LOVE	*Bobby Rydell*	*Cameo*
HAPPY ANNIVERSARY	*Four Lads*	*Columbia*
SLEEP WALK	*Santo & Johnny*	*Can.-Am.*
POISON IVY	*Coasters*	*Atco*
SO MANY WAYS	*Brook Benton*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the top 10)

Probe Into Payola

Continued from page 1

to protect the public or the authors and composers of music."

In a memorandum accompanying the Lane letter, numerous quotations from stories in VARIETY and other trade magazines were used to support the AGAC allegations. It's known that the songwriters have been trying to nail down the facts involving some of the nation's most important disk jockeys.

While not stated as yet, there is no doubt that the AGAC songwriters will attempt to develop their charges that the broadcast industry has been attempting to promote music not controlled by the American Society of Composers, Authors & Publishers. When Lane mentions to the "musical records the public is surreptitiously induced to buy," he is known to be referring to the rock 'n' roll disks, most of which are licensed by Broadcast Music Inc.

An oblique reference to BMI was made by Lane in his charge that in 1945 Martin Block, now a WABC, N. Y., disk jockey but then on WNEW, "entered into a contract whereby he received $48 for every network performance of certain songs. Another contract provided for an advance payment of $12,000 to Block's publishing company." Although the Lane memo does not pin it down, both deals in this reference stem from Block's publishing deal with BMI under which his firm, like others in BMI at that time, were payed off for each network plug on a flat dollar basis.

Once underway, however, the probe is due to develop in a direction that may prove embarrassing to several top ASCAP publishers who have been splitting their performance money with tv producers in exchange for plugs on the audience participation shows. Referring to this possibility, top AGAC spokesman stated: "We're in favor of uncovering everything dishonest in the music business."

A defense of the disk jockeys was made by Murray Kaufman, WINS deejay and president of the National Council of Disk Jockeys. He wired Lane: "As president of the NCDJ, for public service, I vehemently protest the statement of your committee which infers dishonest practices by disk jockeys. The work our group undertook on behalf of our Government and agencies, such as USO, CARE, etc., in projects which took us to Hungary during the freedom revolt and all over Europe to better U. S. relations with foreign nations has been dealth a severe setback by your charge, which is without foundation, but creates in the mind of the public guilt by inference.

"For your information, sir, only 5% of the country's disk jockeys program the music for their shows. This task is done by record librarians and in turn dictated by the respective program departments. I respectfully suggest a public statement of apology by your group be made immediately."

SCOTT TO HEAD CAP'S LONGHAIR A&R STAFF

Hollywood, Nov. 10.

Francis M. Scott, 30, Capitol Records director of a&r administration, is assuming the exec a&r responsibilities of all of Cap's classical product, including Angel Records. The new assignment means that Scott will be relieving Lloyd W. Dunn, veepee of Cap's a&r division, of some of his duties, but will continue to serve as his exec staff assistant.

New setup also calls for both Leo H. Kepler, director of Angel Repertoire, and Richard C. Jones, director of Cap's classic repertoire, to report to Scott.

Renato Cellini Asks Out; Says Musicians Flounder

New Orleans, Nov. 10.

Renato Cellini, director of the New Orleans Opera Assn., walked out of the Tulsa opera production of "Masked Ball" 10 days. He complained of "the inability of the orchestra to perform the work."

Cellini said here he asked to be relieved of his duties as conductor of the opera and was gratified the company complied with his request.

Waring $5,400, Peoria

Peoria, Nov. 10.

Fred Waring's "Stereo Festival" show rang up a $5,400 gross here in a Sunday matinee (1). It was a near full house in Bradley U.'s 4,000-seater fieldhouse.

Event was sponsored by Bradley Alumni Assn.

British Disk Bestsellers

London, Nov. 10.

Travellin' Light (Columbia)	Richard
Mack the Knife (London)	Darin
Sea Of Love (Philips)	Wilde
Red River Rock (London)	Johnny & Hurricanes
Till I Kissed You (London)	Everly Bros.
Three Bells (RCA)	The Browns
High Hopes (Capitol)	Sinatra
Those Eyes Make (Pye)	Ford
Makin' Love (RCA)	Robinson
Put Your Head (Columbia)	Anka

Community Disk Players Suggested For Germany

Frankfurt, Nov. 10.

To build up the country's record sales, an official of Deutsche Grammophon here has suggested that a free community record player be available at some central location in each large city

Reason is that only one third of the German families own a record player—as contrasted with 80% of the German families who possess a radio.

Freberg's 'Green Xmas' a Paradox: Coins Yule Moola Despite Theme

Stan Freberg's Capitol single of last year, "Green Christmas," satirizing the over-commercialization of the Yule season, may become an annual sleeper revival, judging by its renewed sales to the surprise of both the artist and the diskery, since it's still before Thanksgiving. It sold 100,000 originally, says Freberg, but it may exceed it this time because the resistance to its radio exposure—"as the disk jockeys got closer-and-closer to Madison Ave.," says he, "the less-and-less it was heard"—is diminishing.

Freberg, who has his own commercial advertising setup, hence is no prude on industrial ballyhoo, however feels strongly about "the cash register in the Christmas season," and when Cap wanted to chop out the clang of a prop cash register and also a captious line about "whose birthday are we celebrating anyway?" he threatened to leave the company and take the master with him. Instead, as result of the snowballing publicity (Time, etc.) with clergymen of all faiths joining in approbation, it sold well. The Lutheran Church of Los Angeles scrolled him for "putting Christ back in Christmas."

Not known is that Freberg, who excoriated the over-commercialization of Xmas, didn't want to be accused of the same thing and all his income from "Green Christmas" (5% royalty on the retail price of the disk) goes in perpetuity to the Haemophilia Foundation of Southern California.

Freberg is the son of a Baptist minister which, he admits, may have bearing on his training.

For that reason, for example, when he accepts a commercial campaign it's only because he believes in the product. Among the two products he had kidded in "Green Christmas" were Marlboro Cigarets ("Santa Claus with tatoos on his hands") and Coca-Cola ("I just don't believe Santa Claus does drink Coke"), but within six months both came to him with their advertising campaigns. He accepted Coke; rejected Marlboro, only for the reason he doesn't believe in hard liquor and smoking, and since of his indelible tie-in with any campaign he helps on he so declares himself.

Freberg, who came east last week to address the American Assn. of Advertising Agencies on how to use humor in advertising, states that one agency last year, during its Xmas parties, played some "hot" renditions of his "Green Christmas," i.e., the staffers converged on an audition room for quick listens to the iconoclastic lyric satirizing Yuletide hucksterring.

'3 Bells' Goes 5th Time Around In Switzerland

Zurich, Nov. 10.

The Browns' recording of "Three Bells" on the RCA label and its recently released German-lingo counterpart by Lys Assia on Telefunken, both current disk clicks here, bring the number of bestselling disk versions of this Swiss-originated song over the years to five, a record in Switzerland for a single number.

Original French-language version of the song by Swiss cabaretist-songwriter Gilles, entitled "Les Trois Cloches," first clicked pre-World War II in the composer's own recording. It was followed by another French, plus an English waxing (latter known as "The Jimmy Brown Song") by Les Compagnons de la Chanson with, in the French version only, Edith Piaf. The Browns and Lys Assia renditions, both hefty sellers now, temporarily complete the song's Swiss success story. However, Gilles is currently completing another English version, with new lyrics, to be recorded again by Les Compagnons,, this time updated with a slock-rock beat..

Also going strong currently is the Billy Vaughn instrumental of "Morgen," released on the London label here. Incidentally, the Ivo Robic version, a hit in the U.S., failed to make the grade in Europe although European by origin, whereas the song's Yank version by the Billy Vaughn orch caught on fast over here.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Mosher Music)	Washington—(Super Music)	Albany—(Ten Eyck Records)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Louisville—(Shakleton's)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Cleveland—(Higbee's)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(6th Ave. Records)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**JOHNNY MATHIS** (Columbia) **Heavenly** (CL 1351)	4	2	4	2	1	1	1	2	3	3	6	3	1	4	1	6	2	3	149
2	2	**KINGSTON TRIO** (Capitol) **At Large** (1199)	5	3	..	1	2	..	2	1	8	2	2	..	3	1	6	9	..	1	108
3	3	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15007)	..	1	..	5	8	4	6	..	2	5	5	..	10	5	2	4	5	..	81
4	4	**MORMON TABERNACLE CHOIR** (Col.) **The Lord's Prayer** (ML 5386)	..	..	..	6	9	3	..	3	..	..	1	..	5	2	..	8	6	4	63
5	7	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)	..	7	1	..	..	..	..	..	1	4	..	..	6	..	..	1	4	..	53
6	6	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	..	..	5	8	6	2	4	..	5	..	4	..	9	7	..	..	..	..	49
7A	11	**HARRY BELAFONTE** (Victor) **At Carnegie Hall** (LOC) 6006)	9	..	2	..	3	8	8	..	..	..	..	7	..	..	..	5	..	6	40
7B	5	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	10	4	..	3	..	9	..	..	7	..	8	5	..	9	4	..	..	..	40
9	17	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	1	8	..	..	..	10	..	..	..	..	..	9	2	..	5	..	..	..	31
10	12	**PORGY & BESS** (Columbia) **Soundtrack** (CL 5410)	..	5	..	..	..	6	7	..	9	9	3	..	..	..	..	..	..	..	27
11	10	**ROGER WILLIAMS** (Kapp) **With These Hands** (KL 1147)	..	..	8	..	4	..	3	..	..	..	..	..	..	..	..	..	..	8	24
12A	8	**MITCH MILLER** (Columbia) **Party Sing With Mitch** (CL 1331)	8	..	10	10	..	..	..	..	..	..	7	..	4	..	7	..	..	8	23
12B	13	**BOBBY DARIN** (Atco) **That's All** (Atco 404)	..	..	..	4	..	..	10	..	..	8	..	..	..	..	3	..	..	7	23
14	9	**KINGSTON TRIO** (Capitol) **The Hungry i** (T 1107)	2	..	..	..	..	5	..	..	10	..	..	..	..	6	..	..	..	..	21
15	..	**FOR THE FIRST TIME** (Victor) **Soundtrack** (LM 2338)	..	10	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	18
16	..	**SHELLEY BERMAN** (Verve) **Outside Shelley Berman** (MGV 15007)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	2	17
17	..	**MORTON GOULD** (Victor) **1812 Overture** (LM 2345)	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	2	..	..	17
18	..	**MARTY ROBBINS** (Columbia) **Gunfighter Balladas** (CL 1349)	..	..	..	..	..	..	..	..	6	1	..	..	..	..	..	..	..	..	15
19A	15	**DAVID SEVILLE** (Liberty) **Sing With Chipmunks** (LRP 3132)	6	..	..	..	..	..	5	10	..	..	..	..	..	..	..	..	..	9	14
19B	..	**RAY CONNIFF** (Columbia) **Meets Butterfield** (CL 1346)	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	3	..	14
20	18	**ASSORTED ARTISTS** (Victor) **60 Years of American Music** (LM 6074)	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	7	..	..	13
22	19	**NINA SIMONE** (Bethlehem) **Nina Simone** (BCP 6028)	..	6	7	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	11
23	..	**FIVE PENNIES** (Dot) **Soundtrack** (DLP 9500)	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	..	5
24A	22	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
24B	..	**MARTIN DENNY** (Liberty) **Exotica, Vol. I** (LRP 3034)	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	10	..	2

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dean Hunter—WMGM—New York	Joe O'Neill—WWDC—Washington	Buddy Deane—WJZ—Baltimore	Tony Davis—WOCB—West Yarmouth	Charlie Ross—WKCB—Berlin, N. H.	Gary Howard—WKNE—Keene	Mike Woloson—WNTA—Newark	Gene Edwards—WROW—Albany	Jerry Glenn—WARD—Johnstown	Ed Meath—WHEC—Rochester	Jim Ward—WILK—Wilkes-Barre	Frank E. McCormack—WHWB—Rutland	SOUTH: John Dixon—WALA—Mobile	Bob N. Ferry—WCKR—Miami	D. H. Dreyer—WMFJ—Daytona Beach	Paul Drew—WGST—Atlanta	Bob Kay—WAVE—Louisville	Jim Martin—WSOC—Charlotte	Tom Thacker—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	MIDWEST: Buck Leigh—WTRC—Elkhart	Roy Fox—WFDF—Flint	Art Blaske—WJON—St. Cloud	Sandy Singer—WLOL—St. Paul	Jack Shefrin—KUDL—Kansas City	Bob Osborne—WIL—St. Louis	Bob Dayton—KOWH—Omaha	Russ Moore—WERE—Cleveland	Frank Sweeney—WHOT—Youngstown	Robb Thomas—WEMP—Milwaukee	FAR WEST: Johnny Fairchild—KEZY—Anaheim	Pearl Jacobson—KIEM—Eureka	Al Radka—KFRE—Fresno	Bill Ballance—KFWB—Hollywood	Charley Palmer—KRNO—San Bernardino	Tiny Markle—KFSD—San Diego	Russ Hickman—KLAS—Las Vegas	Bill Davis—KGW—Portland	Paul Coburn—KWIC—Salt Lake	Ray Golden—KAYO—Seattle	TOTAL POINTS
1	2	11	Bobby Darin	Atco	*Mack the Knife	1	1	2		2	4	3	3	3		4	5	9	2		9	2	3	7		1	2	9	2	4				3	1	1	2		2	5	1	4		3	4	237
2	1	8	Fleetwoods	Dolton	†Mr. Blue	2	7	1		1	8	1	2	1				1	3	4	1	1	1		1	2		7		1	1	5		2	3	4			1	6		10					208
3	3	9	Della Reese	Victor	*Don't You Know	3	3	9		3			8	5	1	1			1	3	2		2			6	1		3		5	1		8	4	7	1	6	3	1	3	3	2			6	207
4	5	10	Paul Anka	ABC-Par	†Put Head on Shoulder	4	2				3		7	7							8	4	6		3	3	3		4	7	9	2		6		8	5		5				1	5		129
5	4	10	Andy Williams	Cadence	†Lonely Street		4					4		8				4	5			5	4		2			3		2	8					5		8	10		6		9			89
6	11	5	Frank Sinatra	Capitol	*Talk to Me					7	6	5								1							5		1				3		10	2		10	8		5				1	7	83
7	7	11	Jerry Wallace	Challenge	*Primrose Lane	5				4			9				1	7	10			7			6	4					3			9		6		9		4		6	6			80
8	15	4	Dinah Washington	Mercury	*Unforgettable	8	10		5	6											4		5				4			3		7			8						2	9	7	4		72
9	14	4	Four Lads	Columbia	*Happy Anniversary					8		10	1	2	3																			1	7			3				1			3	71
10	18	4	Guy Mitchell	Columbia	*Heartaches by Number				6			9				5	8				3						8	6					1			5							10	6	10	55
11	9	5	Conway Twitty	MGM	*Danny Boy			6			1				4			5			7									9			2							2						52
12A	8	8	Wink Martindale	Dot	†Deck of Cards	9	9	10					5	10		6	9							8			10					3		5		3						5				51
12B	16	5	Johnny Mathis	Columbia	*Misty					5									8		6																	7	7		4		4	2	5	51
14A	21	4	Brook Benton	Mercury	†So Many Ways						5	2						8						5			7		5		10		7											8		42
14B	19	3	Fred Darin	Victor	†And I Believed You								6	6																				7				1				2			2	42
16		5	Ernie Fields	Rendezvous	*In the Mood											8	7					3											6			9								5			28
17	39	4	Fireflies	Ribbon	†You Were Mine																			4				1								8		4								27
18	6	9	Sandy Nelson	Original	†Teen Beat								10	9	5												5			10	4		10													24
19A		1	Fats Domino	Imperial	†Be My Guest		8										10	3						1																							22
19B	12	3	Kitty Kallen	Columbia	*If I Give My Heart to You			5				7								6	10		10		7																				10		22
19C	20	2	Jane Morgan	Kapp	*Happy Anniversary								4	4											10									4													22
22A	31	3	Bobby Rydell	Cameo	†We Got Love				10			8				2																	4														20
22B	22	2	Neil Sedaka	Victor	†Oh Carol											7	2											4																			20
22C	29	5	Islanders	Mayflower	*Enchanted Sea																														2		4					7				20
25	28	6	Kingston Trio	Capitol	†Worried Man														6		5									6		10									9						19
26A	36	4	Rock-a-Teens	Roulette	*Woo Hoo			7																								4			6												16
26B		1	Sarah Vaughan	Mercury	†Smooth Operator												4			9					8																7						16
28		1	Connie Francis	MGM	*God Bless America																												5					2									15
29A		1	Bill Haley	Decca	†Joey's Song		5	3																																							14
29B	23	6	Paul Evans	Guarantee	*Sitting in Back Seat	10																					6									6							8			14
31	45	2	Martin Denny	Liberty	*Enchanted Sea																									8								9					3			13
32A		1	Sammy Turner	Big Top	†Always		6											6							9																						12
32B		1	Fats Domino	Imperial	†I've Been Around						7																									3										12
34A	32	6	Pat Boone	Dot	*Fools Hall of Fame					9										2																											11
34B	17	7	Mormon Choir	Columbia	*Battle Hymn																		7					10		5																	11
36A	41	2	Drifters	Atlantic	†Dance With Me			4														9																									9
36B	27	9	Frankie Avalon	Chancellor	†Just Ask Your Heart						10																								5				9							9
36C		1	Joe London	Liberty	†It Might Have Been										10	3																															9
36D	38	3	Bob Beckham	Decca	†Just As Much As Ever																							5											8								9
40A	30	4	Jimmie Rodgers	Roulette	*Tucamarci					10		6																							9												8
40B		1	Lonnie Satin	Warners Bros.	†Take Me Along															5													9															8
42A		12	Johnny & Hurricanes	Warwick	†Red River Rock																	6					9																				7
42B	10	13	Everly Bros.	Cadence	†Till I Kissed You																		8		10							8															7
44A	13	16	Ivo Robic	Laurie	†Morgen																	8																				8					6
44B		1	Lloyd Price	ABC	†Won'cha Come Home																	10		10												7												6

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Inside Stuff—Music

Tunes from Bob Merrill's "Take Me Along" score are getting a wide disk spread. Ivan Mogull, who manages Merrill's Valyr Music firm in which the score has been placed, has already lined up 13 singles. The title song has been recorded by the Ames Bros. (RCA Victor), Lonnie Sattin (Warner Bros.) Roberta Shaw (Buena Vista), Mills Bros. (Dot), and Ethel Smith (Decca). "Nine O'Clock" has been put into the groove by Karen Lake (ABC-Paramount), Ann Grayson (RCA Victor), and Dodie Stevens (Dot). "Staying Young" has been cut by Carol Hughes (RCA Victor) and Rex Allen (Buena Vista). "Promise Me A Rose" has etchings by Anita Bryant (Carlton) and The Carmelettes (Buena Vista). "Little Green Snake" was cut by the Mello-Larks (Hansen). Original cast album is by RCA Victor which also put out a Frankie Carle dance album of the score.

Over 6,000 music performers are on tap throughout the nation for the 1959-60 season, according to the second annual Calendar of Musical Activities just published by the President's Music Committee of the People to People Program. They'll be taking place in 580 cities. The listings cover symphony, choral, band and jazz concerts, ballet, dance and chamber music recitals, folk festivals and various music workshops.

The calendar is four times bigger than last year's initial effort. Mrs. Jouett Shouse, who directed its preparation as chairman of the music committee, said this fact "indicates a cultural renaissance taking place in America today.

Perry Como's RCA Victor recording, "I May Never Pass This Way Again," has been selected by the National Tuberculosis Assn. as the 1959 Christmas Seal Song. The Assn., Victor and Trinity Music, tune's publisher, will push the song with a three-way public service promotion in conjunction with the annual Christmas Seal campaign. Promotion, which starts Nov. 16, will be highlighted by a special disk jockey record using Como's own voice tracks as Christmas Seal lead-in to the song. Victor is shipping the special promotion disk to 2,800 jockies and Trinity to its own list of 1,800 deejays.

A religioso song, "The Village of St. Bernadotte," which has been breaking big in England, has been picked up for the U.S. by Howie Richmond's Ludlow Music from the British publishers, Francis, Day & Hunter. Anne Shelton cut it for the Philips label in England and it's due for early release in the U.S. via Columbia Records. Cleffer is Eula Parker.

In a tieup with the Marine Corps' celebration of its 184th anni this week, Joy Records, a subsid of Joy Music, has cuffoed copies of its latest platter, "My Little Marine," by Jamie Horton, to all Marine installations. Requests for the disk have come in for places as far as Okinawa, where Joy has no distribution.

KESSLER, SPORN FORM LABEL AS PUB SUBSID

Music publishers Danny Kessler and Murray Sporn are branching into the disk field with the formation of Seville Records. First release on the Seville label will be George Gershwin's "Stairway to Paradise" recorded by Pat O'Day.

Kessler and Sporn are owners of several BMI publishing companies and they also have 50% of Broadway Music, an ASCAP affil. Team is also personal management handling such artists as the Four Coins, Jimmie Mitchell and the Teardrops.

Marek to England

George R. Marek, RCA Victor v.p. and general manager, planed to England Monday (9) for eight days of powwows with British Decca execs on reciprocal distribution plans for next year.

He'll meet principally with E. R. (Ted) Lewis, British Decca topper, and Morris Rosengarten, Decca's artists & repertoire chief.

De Vol: L.A. to N.Y.

Frank De Vol, staff producer of Columbia Records' pop artists & repertoire, is switching to New York from the Coast branch.

De Vol has been with the diskery since 1957 as Coast musical director.

Guy Lombardo, who wound up a date at the Cocoanut Grove, Los Angeles, yesterday (Tues.), will tour the southwest area for the remainder of the month. Dates for December are currently being filled in.

On The Upbeat

New York

Robert I. Queen, formerly with CBS Radio Press, joined **Connie DeNave's** public relations office . . . **Dorothy Donegan** begins a five-week at the Flamingo Hotel, Las Vegas, Saturday (14) . . . **Danny Crystal** general manager of the Spoone and Cooga music firms . . . Harms has just published, in its Music By Professionals series, **Tony Lavelli's** "All-American Standard Hits." Book contains 10 standards arranged for accordion by Lavelli . . . **Eva Maria,** Hungarian singer, currently at Mt. Airy Lodge, Mt. Pocono, Pa.

Rex Stewart Quintet currently at the Town Tavern, Toronto . . . **Steffi Skolsky,** daughter of Hollywood columnist **Sidney Skolsky,** is Hollywood correspondent for the new Datebook mag . . . **Rock Hart,** new Cub disker, set for a GAC tour through the south starting Nov. 20 for three weeks . . . **Bobby Baker** and **Enrico** set to open at the Shamrock Hotel, Houston, Dec. 3 for two weeks . . . **Crash Craddock,** new Columbia disker, begins a one-nighter tour of North Carolina, Virginia, Tennessee and Florida starting Nov. 20 . . . The **Gigi Gryce Quintet** returned to the Five Spot Cafe to alternate with **Lou Donaldson's Five** . . . **Ray Conniff** in town prepping his "Concert In Stereo" tour being booked by General Artists Corp. . . . **Salt Lake City Six,** now at the Metropoole, begin a nationwide tour Nov. 30.

Hollywood

Dot Records **Kim Charney** guests at Dick Clark's "American Bandstand" tv'er Nov. 20 . . . Dot Records has set Nov. 15-Dec. 15 as "Lawrence Welk Month." . . . **The Eligibles** new Cap platter, "My First Christmas With You," was penned by Don Durant, star of "Johnny Ringo" vidpix series . . . Conductor-arranger **Ray Conniff** being lined up by GAC for a 28-city concert trek . . . RCA's **Three Browns** in town for one niters . . . KABC's **Roger Carroll** has resumed his pop "Name the Band" contest.

London

Cliff Richard gifted with a golden record for the 1,000,000th pressing of his "Living Doll" . . . **Russ Conway** signed a triple contract involving $28,000. He'll do a BBC tv series, and sound series for BBC and Luxembourg . . . **The Platters** open a tour at Sheffield on Jan. 13 . . . **Johnny Mathieson** named general manager of Britannia Music, new company associated with Chappell's . . . Planetary-Kahl (London) Ltd. is to exploit the music of "On The Beach" . . . **Cherry Wainer** has quit the Pye label to record with Top Rank disks . . . **Cyril Stapleton** still hospitalized . . . **Joan Regan** bows out of HMV after 14 months. Now Pye have grabbed her . . . **Tommy Steele** donating all royalties from his new disk, "Little White Bull," to the Variety Club's Cancer Research Fund.

Chicago

Carol Coleman Trio opens tonight (Wed.) at Jazzville, U. S. A., here . . . **Alice Lon** booked for a week at the Tower Club, Hot Springs, Dec. 7 . . . **Lurlean Hunter** is at Steve de Kosta's new room in the Parkway Hotel . . . **Ahmad Jamal,** just out of the Blue Note, goes back in for a week Jan. 13 . . . **Sheppard Sisters** to the Park Hotel, Great Falls, Mont., Feb. 16 . . . **Peter Palmer** orch, at the Embassy Ballroom Saturday (14), has a flock of college dates upcoming. Their second Mercury LP is due shortly . . . **Mark IV** to the Colony Club, Omaha, tomorrow (Thurs.) . . . **Tom Legate** opens at Hadley's Steak House, Ft. Wayne, Nov. 23 . . . **Joe Medlin** plays a week in Baltimore at the Royal Theatre starting Friday (13) . . . **Chico Holiday** to Curro's, Milwaukee, Nov. 27 . . . Thrush Bev Kelly just opened at deejay **Spider Burke's** El Capitan in St. Louis.

Philadelphia

Lloyd Price opens at Sciolla's Nov. 30, followed by **Connie Francis,** Dec. 9 . . . **Ray Eberly** into Sunnybrook, Nov. 21 . . . **Bob Young,** former drummer with the Count Lewis Trio, has joined Mike Pedicin's combo, playing in Toronto this week . . . **Ray McKinley** and the **Glenn Miller** orch play one-nighter at Wagner's Ballroom, Nov. 15 . . . The Augustinian Seminary Guild to sponsor concert with **J. J. Johnson** and the **Ramsey Lewis** Trio at Villanova U., Nov. 15 . . . **Bill Doggett** booked into Pep's, Nov. 23-28; the **Flamingos,** Nov. 30-Dec. 5; **Herbie Mann,** Dec. 7-12; **Frank Heppinstall & the Allegros,** Dec. 14-19 . . . **Roy Hamilton** current at the Celebrity Room . . . **Kingston Trio** at the Academy of Music, Nov. 13 all sold out for the last two weeks.

'The Art of Jazz'

"The Art of Jazz," edited by Martin T. Williams (Oxford; $5), is a collection of essays on "the nature and development" of jazz. Williams is co-editor of The Jazz Review. Tome carries his articles on "Recording Limits and Blues Form," and "The Flunky-Hard Bop Regression." Other entries include George Avakian's comments on Bix Beiderbecke and Bessie Smith; William Russell's recaps of Jelly Roll Morton, Clarence Lofton, Jimmy Yancey and Meade "Lux" Lewis. There is an Orrin Keepnews essay on "Dixieland," Larry Gushee's item on King Oliver's Creole Jazz Band, two pieces on Duke Ellington, and reports on Sonny Terry, Big Maceo, James P. Johnson, Billie Holliday, Art Tatum and Charlie Christian.

Editor states that contributions to this anthology added considerable knowledge about jazz to his native enthusiasm for the "art."

Rodo.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Washington—(Super Music)	Albany—(Van Curler's)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(Alamo Piano)	Chicago—(Little Al's)	Cleveland—(Rendezvous)	Detroit—(Harper's)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Katz Drugs)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**BOBBY DARIN** (Atco) **Mack the Knife**	2	7	1	4	3	..	3	3	1	4	4	1	7	4	1	5	1	1	135
2	2	**FLEETWOODS** (Dolton) **Mr. Blue**	4	..	7	..	1	5	1	1	2	2	1	..	..	..	4	3	8	3	101
3	4	**DELLA REESE** (Victor) **Don't You Know**	5	1	3	..	4	8	6	..	..	3	3	10	5	..	8	2	2	6	88
4	3	**PAUL ANKA** (ABC-Par) **Put Your Hand on My Shoulder**	1	2	2	..	2	..	4	5	..	..	7	..	..	9	6	9	10	..	64
5	6	**WINK MARTINDALE** (Dot) **Deck of Cards**	7	10	9	.	6	..	5	..	..	..	..	..	..	1	2	4	..	..	44
6	7	**NEIL SEDAKA** (Victor) **Oh Carol**	..	..	..	..	..	7	..	..	..	..	2	4	2	3	..	..	..	..	37
7	21	**DRIFTERS** (Atlantic) **Dance With Me**	..	..	..	..	..	3	..	..	8	..	..	2	1	..	..	7	..	..	34
8	5	**SANDY NELSON** (Original) **Teen Beat**	..	..	..	..	10	10	10	..	4	6	..	..	..	..	3	..	..	2	32
9	14	**CLOVERS** (UA) **Love Potion No. 9**	..	..	..	..	..	1	..	..	..	..	6	..	..	10	..	..	3	7	28
10A	10	**ANDY WILLIAMS** (Cadence) **Lonely Street**	8	..	4	7	8	9	7	8	..	..	..	..	..	..	..	..	..	..	26
10B	17	**JOHNNY MATHIS** (Columbia) **Misty**	..	8	..	8	7	..	..	..	..	5	..	..	..	..	..		4	8	26
12	..	**CONWAY TWITTY** (MCM) **Danny Boy**	..	4	..	..	..	..	..	..	..	..	..	8	6	..	..	1	..	..	25
13	9	**ERNIE FIELDS** (Rendezvous) **In the Mood**	..	..	..	..	..	..	..	..	..	..	..	..	3	2	..	6	9	..	24
14A	8	**JERRY WALLACE** (Challenge) **Primrose Lane**	6	..	..	2	..	..	9	..	9	..	..	..	..	..	7	..	..	..	22
14B	13	**GUY MITCHELL** (Columbia) **Heartaches by the Number**	..	3	..	5	..	..	..	..	..	..	..	5	..	..	..	..	..	9	22
16A	..	**MARTY ROBBINS** (Columbia) **El Paso**	..	..	..	..	..	..	..	4	..	1	..	..	..	..	..	..	..	..	17
16B	23	**BOBBY RYDELL** (Cameo) **We Got Love**	..	..	..	..	..	..	8	..	..	..	5	3	..	..	..	..	..	..	17
18	..	**ROCCA GRANATA** (Laurie) **Marina**	3	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	16
19A	24	**DINAH WASHINGTON** (Mercury) **Unforgettable**	10	9	10	10	5	..	..	..	..	10	..	..	..	..	..	10	..	..	13
19B	..	**LLOYD PRICE** (ABC-Par) **Come Into My Heart**	..	..	..	..	..	..	..	2	..	..	..	7	..	..	..	..	..	..	13
21	18	**BO DIDDLEY** (Checker) **Say Man**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	4	12
22A	16	**COASTERS** (Atco) **Poison Ivy**	..	..	..	..	9	..	2	..	..	..	..	..	..	..	..	..	..	..	11
22B	..	**REVELS** (Norgolde) **Midnight Stroll**	..	..	..	..	..	6	..	..	..	..	..	..	..	5	..	..	..	..	11
24	..	**ROCK-A-TEENS** (Roulette) **Woo-Hoo**	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	8	..	..	10
25	..	**TOMMY FACENDA** (Atlantic) **High School U.S.A**	..	..	..	..	..	..	..	..	..	..	..	..	4	..	9	..	..	..	9

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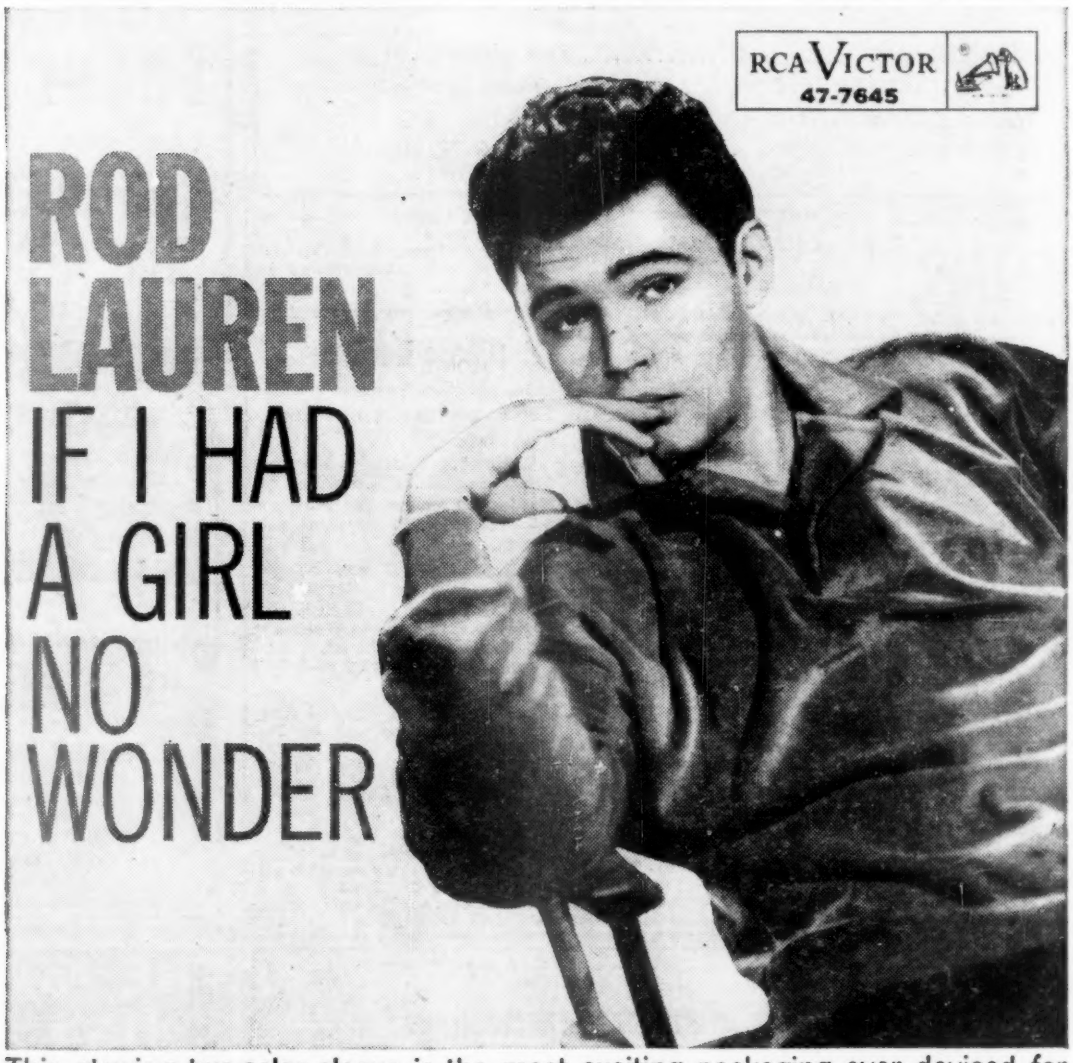

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$9,000,000 Trust Looks Headed Juilliard's Way; Adopted Kids Don't Rate

Four adopted children of Muriel McCormick Hubbard cannot inherit a trust fund with a remaining principle exceeding $9,000,000 and the money will probably go instead to the Lincoln Center for the Performing Arts. Deceased only last March, the granddaughter of the first John D. Rockefeller had a life interest in the trust set up for her in 1917.

Original provisions in the trust specified that the principal go to a charity, or charities, as determined by a committee. Chase Manhattan Bank is trustee.

Money cannot go to Lincoln Center until court approval is obtained. The Juilliard School is expected to fall heir to the big bundle.

Garner's 5G in Berkeley

Berkeley, Cal., Nov. 10.

Erroll Garner grossed $5,000 in a one-nighter Tuesday (3) at the Berkeley Community Theatre.

House was scaled to $4.50.

GREAT HITS!
THEME from "A SUMMER PLACE"
HUGO WINTERHALTER—RCA #47-7599
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DON RALKE—WB #5108
BOURBON STREET BEAT
DON RALKE—WB #5108
MUSIC PUBLISHERS HOLDING CORPORATION

VARIETY Scoreboard

OF

20 TOP TALENTS AND TUNES

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**BOBBY DARIN** (Atco)	Mack The Knife*
2	3	**FLEETWOODS** (Dolton)	Mr. Blue†
3	4	**DELLA REESE** (Victor)	Don't You Know*
4	2	**PAUL ANKA** (ABC-Par)	Put Head On My Shoulder†
5	6	**WINK MARTINDALE** (Dot)	Deck of Cards†
6	7	**ANDY WILLIAMS** (Cadence)	Lonely Street*
7	10	**ERNIE FIELDS** (Rendezvous)	In The Mood*
8	9	**NEIL SEDAKA** (Victor)	Oh Carol†
9	..	**DRIFTERS** (Atlantic)	Dance With Me†
10	11	**GUY MITCHELL** (Columbia)	Heartaches By Number*
11	..	**CONWAY TWITTY** (MGM)	Danny Boy*
12	5	**SANDY NELSON** (Original)	Teen Beat†
13	17	**DINAH WASHINGTON** (Mercury)	Unforgettable*
14	19	**BOBBY RYDELL** (Cameo)	We Got Love†
15	16	**COASTERS** (Atco)	Poison Ivy†
16	..	**JOHNNY MATHIS** (Columbia)	Misty*
17	20	**CLOVERS** (UA)	Love Potion No. 9†
18	8	**JERRY WALLACE** (Challenge)	Primrose Lane*
19	..	**ROCCO GRANATA** (Laurie)	Marina†
20	..	**LLOYD PRICE** (ABC-Par)	Come Into My Heart†

* ASCAP † BMI

Artist-Disk Deals

Roulette: Murphy, Teagarden

Roulette Records has been on a pacting spree the past few months. Linked up for presentation in albums or singles are Turk Murphy, Jack Teagarden, Anne Phillips and Astor Piazola. Latter will be issued on the Tico label, Roulette's Latin-American division. Also on the Roulette schedule for January release are Marc Fredericks, Illinois Jacquet, "Big Sam" Moskowitz, Bob Wyatt and Chico Randell.

Signature: Tina Robin

Tina Robin has been added to the roster of Bob Thiel's Signature label. For the past two years the young thrush has been waxing for Coral Records.

Atco: Linda Hopkins

Atco Records, Atlantic subsid label, has tagged thrush Linda Hopkins. Her first sides will be produced by Jerry Lieber and Mike Stoller.

The HIT! OF THE WEEK
CONNIE FRANCIS
Sings
GOD BLESS AMERICA
K 12841
M-G-M Records

JAZZ FOR MODERNS
Comprising Dave Brubeck Quartette;
Featuring PAUL DESMOND;
CHRIS CONNOR;
LAMBERT, HENDRIKS and ROSS;
CHICO HAMILTON Quintette;
MAYNARD FERGUSON and His Orchestra;
LEONARD FEATHER, M.C.
NOVEMBER ITINERARY
Nov. 6-7-8—El Paso; 9—Albuquerque; 10—Tulsa; 11—Kansas City; 12—Lansing, Mich.; 13—Syracuse; 15—Raleigh, N. C.; 16—Baltimore; 17—Hartford; 18—Harrisburg, Pa.; 19—New Haven; 20—New York City; 21—Buffalo; 22—Cleveland; 23—Morgantown, W. Va.; 24—Louisville; 25—Indianapolis; 26—Chicago; 27—Detroit; 28—Pittsburgh; 29—Philadelphia.
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Combo Review

EARL HINES QUARTET
London House, Chicago

Earl Hines, lately on the Coast as a singleton, and also dixielanding with Muggsy Spanier, is back to fronting, this time (and for the first time) in the modern idiom. Legendary 88er, and thus figured strong for marquees, follows a London House break-in four-weeker with a solid string of domestic and Canadian bookings. His resumption on the road should prove a happy occasion all the way around.

It's an entertaining unit, partly for the "Fatha's" agreeable personality and engaging patter, but also for retaining some of the traditional values of earlier jazz periods. However the buffs may react, combo succeeds in getting to the average spender. Hines keeps his program nearly all upbeat, shunning the atonal and moody, and the far out. His piano is crisp and commanding, his rhythm (including guitar) simple and clean. Their library similarly avoids the obscure for the most part, set caught offerings standards such as "Love Me or Leave Me," "Thou Swell," "These Foolish Things," and a Hines original, "Rosetta."

Foursome should really cut a slick session after a bit more time in harness together. Hines himself cuts quite a youthful figure after some 36 years in the biz, and clearly shows he's lost none of his musical vigor. *Pit.*

Album Reviews

Continued from page 56

and "Black and Tan Fantasy," among others.

"Bullring!" (Riverside). Recorded during a couple of bullfighting exhibitions in Mexico, this set is for the aficionados. It has everything but the actual pictures and that lack is made up by the narration by Carlos Arruza, a former matador who speaks flawless English. His interview with a working matador is the highlight of the set.

Ewan MacColl: "Songs of Robert Burns" (Folkways). This is an attractive folksinging set featuring a fine Scottish performer on songs written by the popular Scottish 18th Century poet, Robert Burns. This is another excellent example of the offbeat material uncovered by this enterprising label. *Herm.*

Columbia Records had added two new distributors to its eastern setup. They are the Boyd Corp. in Portland, Me., and Columbia Southeast, Jacksonville, Fla.

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THANK THE LORD FOR THIS THANKSGIVING DAY
Lyric by PAUL CUNNINGHAM • *Music by* JIMMY McHUGH
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12 O'CLOCK TONIGHT
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VEGAS WAITS FOR THE JET AGE

Asbury Park Plans Shows Backed By Merchants, Hotels and Resort

An entertainment plan, underwritten by hotels and the municipality, is being mulled by Asbury Park, N. J. City officials and hotel interests, as well as some business houses, are planning a $100,000 fund to promote shows in the city-owned Convention Hall, on a five-a-week schedule.

According to George Zuckerman, town's publicity and promotion director, the committee had originally planned to provide shows as part of a deal for hotel guests, but its scope has since been widened to include admissioins to the general public.

Two methods of obtaining the underwritten kitty are being explored. One involves a "per room" commitment for a 10-week period by hotel operators controlilng approximately 3,500 hotel and motel rooms, under which admission would be restricted to their guests. Other plan calls for a general underwriting by hotels, restaurants, stores, etc., for use as a booster of trade in their establishments.

Under each plan, Asbury Park would contribute the Convention Hall, its staff and promotional service of Zuckerman's department.

The plan is similar to that tried last season in Miami Beach by a group of six hotels, five of which are owned by Morris Lansburgh, and will be repeated this year. Under the Lansburgh plan, admissions to the show are restricted to guests of that hotel group.

'Golden Crucible' Hits Lead Slug in Pitt; Cost 310G; Grossed $50,000

Pittsburgh, Nov. 10.

"The Golden Crucible," the pageant staged here by the Pittsburgh Bicentennial Assn., accounted for the biggest loss suffered by the group, according to a preliminary audit released this week. The historical spectacle cost $310,000 and grossed a little over $50,000. The show never got off the ground here and was plagued by union picketing and public apathy.

The pageant was forced to close Aug. 15 after playing only seven weeks. The seating capacity of the theatre was 2,400 but the average attendance for 29 performances was only 800. The rest of the festival also fared poorly with the exception of the sight-seeing ships and the big riverboat "Sprague."

The newspapers here have been attacking the facade of the "Frontier Festival," which was built and operated by GAC-Hamid. The set is still standing and has a watchman who is still on the payroll. GAC-Hamid offered the structure to the county for use in its annual fair but Parks Director George McDonough has turned it down and it is still at its former site waiting for disposal. McDonough said the cost of dismantling it was too much to bother with it.

Allegheny County fair director, George Kelly came to the rescue of the Frontier Village set on Friday (6) by saying he would have it dismantled and made part of the annual fair here. The structure had been offered the county, but parks director George McDonough had turned it down saying he had no place to store it and the cost of tearing it down and keeping it from year to year would be more than the set was worth.

GAC-Hamid, who built the village, was then preparing to turn it over to a salvage company when Kelly came up with a barn to stow it and the facade will be part of next year's county fair.

Tobias' New Miami Post

Henry Tobias has been named to the entertainment staff of the Fontainebleau Hotel, Miami Beach. He reports for duty Nov. 15.

Tobias last year was on the staff of the Diplomat and prior to that was at the Eden Roc, both in the same town.

Raze Old Pantages Stand

Saskatoon, Sask., Nov. 10.

Built and opened in 1910, the Empire Theatre is being torn down.

In its heyday, the Empire played host to the Pantages and other vaudeville circuits, road shows, stock companies, wrestling matches and other entertainment. Top stage personalities and music greats trod its boards.

Known in recent years as The Victory, the house has been geared for a while as a "talkie" theatre and then closed its doors.

Hawaiian Cafes Get Tourists With Japanese Talent

Honolulu, Nov. 10.

While the Waikiki hotels are heavy with Hawaiian and Polynesian entertainment, several Honolulu niteries are finding that Japanese talent is their most profitable formula these days. Bill Pacheco's Oasis, one of the pioneers in importing genuine Japanese talent, has long since emerged as one of Honolulu's major niteries.

Forbidden City, midtown nitery, has brought in four additional Tokyo entertainers and is offering three shows nightly, four on weekends. Gals are billed as Akiko, Minako, Sachico and Nobuko. Kapanula Tavern, near Waikiki, is offering a Japanese show topped by Mariko, exotic dancer.

Ginbasha nitery's biz has been so good that still another nightly show has been added. Currently headlined by Yasuko, room's late show starts at 1:20 a.m. Dyke's at Kahili, billing itself as the newest night club in town, is double-billing a Nippon revue, featuring Emiko, Fumie, Kazuko and the Yori Sisters, and a Polynesian revue. Owner Dyke Izumi doubles as emcee.

The home-towners are turning out in droves to see the Japanese talent, which ranges from quite competent to mediocre. Singers, dancers, exotics and strippers generally staff the shows. Some of the spots are getting good tourist play, many vacationists figuring this probably is as close as they'll ever get to Japan anyway.

Chi Nitery Op to Apply O'seas Ideas in New Spot

Chicago, Nov. 10.

Nitery owner Oscar Marienthal, back from a month's gander of European bistros, reports he got a "pretty good education" and a "few ideas that may be adaptable for us here." Such adaptation as may come of the trip, however, will admittedly apply to his projected theatre-cafe operation, soon to be built on Rush St., with interiors by Broadway designer Ralph Alswang. Bi-level spot will primarily showcase cameo revues, a la Julius Monk Manhattan demi-demesne.

Marienthal and his brother George own the intime Mister Kelly's, class offbeatery, and the London House jazz emporium, both highly successful rooms.

Larry Adler Can't Get Japan Permit in Time

The Japanese tour by harmonica player Larry Adler has been called off because of inability by Adler to get the necessary work permit in time.

Adler was slated to leave last week (Tues.) for a series of dates for Japanese promoters.

AIRLINES LIMIT FULL POTENTIAL

Las Vegas, Nov. 10.

Las Vegas is looking forward to the jet age. It's now claimed that it has the highest ratio of visitors to its permanent population— 2,500,000 per year in relation to 50,000 residents, and its full potential will only be realized when it becomes a stop only a few hours from any point in the U.S.

It's pointed out that there's sufficient area at McCarran Field, its present airport, to accommodate jets. More runways will have to be built eventually. At the present time, the airlines furnish no direct routes to Las Vegas from many areas of the U.S. For example, the bonanza to Las Vegas from Texas oilmen must be drawn in via Los Angeles. Also visitors from the eastern part of the country must be routed via Chicago. With direct non-stop it will become one of the top playgrounds in the country, especially if its availability is only a few hours away.

The only problem, under those circumstances, would be hotel accommodations. Even at this point, Las Vegas strains at its seams during the summer and over weekends. Every hotel and motel is filled to capacity, and many have to seek shelter points far out of Las Vegas. However, every hotel has plans for expansion. The Flamingo, for example, just added more than 150 motels. The Riviera is constructing a new wing. The Sahara is undergoing wholesale enlargement and the Dunes is set to

(Continued on page 68)

Dual Headliners Mulled by CNE

Jack Arthur, producer of the shows at Canadian National Exhibition, Toronto, reveals that there may be two headliners next year, each to play a week. Arthur says in this manner, the customers will get a choice and there will be many coming back to see the second attraction.

Arthur, who was in New York early this week to gander talent and to confer with agencies, stated that this is one alternate plan. Of course, should a name of the magnitude of Red Skelton come along and be able to play the full length of the fair, then the two-headliners plan will be off.

Arthur says that he will present to the Exhib committee a plan whereby the event would run only 14 days instead of the usual 16. By having the expo open on a Friday (Aug. 26), the two days from Wednesday on, which are rarely productive of good business, would be eliminated.

Arthur is starting his quest for availabilities earlier than usual for next year's show in hopes of tieing up top personalities. There had been considerable criticism in the local press during the previous expo on selection of George Gobel as headliner. A campaign in the local papers sparked by dissidents on the fair's board, resulted in adverse publicity which kept the take down considerably.

AGVA Asks Arbitration Of Rooney-Sennes Row

Hollywood, Nov. 10.

American Guild of Variety Artists has requested Mickey Rooney to submit to arbitration of his dispute with Frank Sennes over the actor's abortive engagement at the Moulin Rouge in mid-September.

AGVA directed the request to Rooney, manager Red Doff, agent Milton Deutsch, comic Joey Foreman and Fryman Enterprises, with a reply due in 10 days. Rooney played one night of scheduled eight-day stand and ankled, with both Rooney and Sennes disputing the cause of the walkout.

Hamid Now GAC Consultant in Exit From Active Status; Taylor New Head

George A. Hamid, who has been heading GAC-Hamid, a General Artists Corp. subsidiary, together with his son, George A. Hamid Jr., will henceforth function in an advisory capacity rather than exercise direction in GAC-Hamid. Frank A. Taylor, who has been a key man on the GAC-Hamid sales force, has been elevated to the vicepresidency of that subsidiary, and will assume direction of the outdoor segment of the firm's activities. Joe Higgins, who was a veepee of both GAC and GAC-Hamid, resumes his executives duties with GAC but will continue to service major fair and other outdoor accounts.

Another important point in the GAC reshuffling is the absorption of GAC-Hamid into General Artists Bureau, which is the subsid which handles live talent fields. GAB is headed by Pat Lombard.

It has long been known that Hamid wanted to step out of active participation in GAC-Hamid in order to devote himself to his other holdings, which are considerable and include the Steel Pier, Atlantic City, several film theatres in that town, the Hamid-Morton Circus, and the Greensboro (N. Car.) State Fair, among others. His son, George A. Hamid Jr., is associated with him in these enterprises, and both would handle these projects.

The format of Hamid's withdrawal from GAC-Hamid was finalized at a meeting held last week in New York. With Taylor helming GAC-Hamid, the work force of that outfit will comprise Ernie Young, heading the Chi office; Dorothy Packman Goldberg, Hamid's secretary for 30 years; and Henry Hamid, nephew of Hamid, as well as Higgins and other key GAC execs who will assist from time to time in that area.

GAC absorbed the Hamid operation originally in 1955. At that time a six-year deal was made, according to the formal statement, which called for the Hamids to remain active in GAC-Hamid for three years. At the end of that period, while retaining their financial interest, they were to finish out the term of the agreement on a consultative basis. Last fall, the active period was extended for another year, and the overall expiration date extended to Oct. 31, 1962.

Vegas In Minor Key

Las Vegas, Nov. 10.

The Las Vegas district attorney provided a new insight into morals of the casino country. D.A. George Foledy stated that it is wrong for operators to permit chorines under 21 to congregate in the lounge or to imbibe any hard liquor. However, he said, it's okay for the minors to appear in the nude shows, of which there are currently five on the Route 91 strip.

According to Foley, some operators encourage the chorus girls to mix with the customers between and after performances, and they therefore congregate in the lounge. In Nevada, it is illegal for minors to congregate in bars.

N. J. Voters OK Games of Chance At Shore Resorts

A referendum to legalize games of chance at shore resorts and recognized amusement parks was overwhelmingly approved last week by New Jersey voters. Listed on the ballot as Public Question No. 2, the measure had 854,645 "yes" tallies and 592,265 "noes." Victory wipes out a 1956 ruling by the State Supreme Court which held that all games were illegal when a bet was paid and the operator could win.

With approval now authorized, the games will be regulated by both a State Control Commission and the local municipality. Operators of such games as skillo, pokerino and skee ball must pay a $100 state licensing fee as well as the bite for a local permit. In addition, no operator may charge more than 25c to play each game and merchandise distributed as prizes cannot have a cash value in excess of $15.

Even though the referendum won statewide, local areas where the games were rejected are barred to any game playing. Still outlawer under the state anti-gambling laws are roulette wheels, slot machines, dice games and similar "amusements." Moreover, a holder of an amusement games license may not run raffles or bingo games. These will remain in the province of duly licensed churches or charitable groups.

Moss Empires Marks 60th Anni. in Britain

London, Nov. 10.

Moss Empires is celebrating its 60th year in showbiz this and next week. Special Diamond Jubilee shows are playing most of the circuit's houses, with artists such as Harry Secombe, Bruce Foryth, Bernard Bresslaw, David Hughes and Anne Shelton topping the various bills.

Other bills include ballet, road shows, amateurs and Boy Scout shows.

Golden Gate Quartet Into De la Paree's New Bill

Golden Gate Quartet (Orlandus Wilson, Clyde Riddick, Clyde Wright, Caleb Ginyard) go into floor show at De La Paree Club in Paris.

Singers, with Glen Burgess as accompanist, have lately completed a sixth foreign tour, ranging from Far and Near East through Italy and Spain.

Nab Hoofer Bill Bailey In N.Y. Dope Raids Made By 'Beatniks' With Badges

Hoofer Bill Bailey who, at one time had Rev. in front of his name, as a Harlem gospel spieler, was among the 109 bagged by the New York police in a more than $1,000,000 dope raid that ranged from Harlem to Brooklyn to Greenwich Village. Bailey, 46, and brother of Pearl Bailey with whom he once did a double at the old Zanzibar nitery on Broadway, was arrested in his Hotel Theresa (125th St. and 7th Ave.) suite, charged with illegal possession of narcotics.

Disguised as Greenwich Village beatniks, most of the far-out characters were picked up downtown for marijunana and kindred violations. The apprehended real beatniks immediately dubbed the disguised cops as fuzzniks—"fuzz" is beat talk for cops. Magistrate Reuben Levy got into the idiom with his pronunciamento, "Bill Bailey, you won't go home; $50 bail." However, he did; Mrs. Bailey put up the bail. Her husband's record shows five arrests since 1946.

The hoofer-cum-Rev.'s sister, Pearl Bailey, a head'liner, was reported in shock in a Washington theatre when she heard the news.

New Atlanta Room

Atlanta, Nov. 10.

Henry Grady Hotel, located in the center of town, has opened another nitery room, Downstairs at the Grady. An intimate spot, the decor carrying out an "Around the World in 80 Days" theme.

Some Realistic Hit-or-Miss Hazards As AGVA Stages 3d Weekly Auditions

By JOE COHEN

The Monday night talent audition idea, sponsored by the American Guild of Variety Artists at Jack Silverman's International Restaurant, N. Y., is a laudable endeavor. Assembling selected acts to be appraised by some of the top buyers in the entertainment field, as well as talent agency reps, can benefit a performer tremendously.

At the last two sessions at the International's "celebrity nights" there were in the audience important entities in the entertainment field as representatives of the major talent agencies — Music Corp. of America, William Morris, General Artists Corp., Joe Glaser's Associated Booking Corp., as well as Charley Rapp who books more borscht belt and club date spots than anyone else in the business, Mark Leddy who ganders acts for Ed Sullivan, Sammy Lewis, buyer for the Riviera Hotel, Las Vegas. The nod from such a select audience is invaluable.

On the other hand, an entertainer could commit professional harikari by failure to pass muster here. A thumbs-down verdict may set back an entertainer for years.

Unfortunately, most of the material auditioned in the last two weeks failed to impress this audience to any degree. Most of the turns, after getting respectful hearings for the first few minutes, lost their audiences. The din in the room was sometimes overwhelming and embarrassing. It wasn't the fault of the audience, nor in the manner in which they were presented. Emcee Buddy Hackett at the prior week's hearing, as well as Alan King on Monday (9) evening, provided an atmosphere for an act to make good. The Mike Durso band knows how to pick a turn and help it over the hump, and the technical end, such as lighting and amplification, was more than adequate.

Of course, guest nights are virtually new around here inasmuch as they haven't been run locally for more than a decade. The situation cries for Leon (Enken) & Eddie (Davis) who knew their room and they knew talent; also, the disciplines were strict. An act did just enough to sell himself and then scrammed. They developed such turns as Myron Cohen, who was a regular on the freebie circuit in that era. Joey Adams, present AGVA president, owes a lot to L&E, and there were many who came to try out new material or just to determine the nature of future competition.

These talent sections in most cases, unfortunately, haven't been made in keeping with the character of the room. Nearly all the acts have been around and feel that they are now ready. On Monday's session, for example, two acts closed recently at the now defunct Copper Door and came over to entertain for the $25 minimum prior to taking off for England for previously booked dates. It's difficult to determine the purpose in showing Dodo Greene and the Joel Noble Trio at this audition. The latter was the major hit of the evening, but only on the fire-eating bits.

The opener was Bill Finch, a baton twirler, better than most but much too naive in conent for the highly sophisticated assemblage of that evening. Patti Leeds made a grave technical error by singing to an individual and was out of sight of the bulk of the audience. Mark James (with a femme assistant) does magic but the material is familiar to most, and Jerry Francis' record act failed to generate any kind of steam.

The previous show record of newcomers is equally as dismal with most staying on just long enough to spoil good impressions. One turn from England, Lee Lawrence, showed a tremendous voice, and under circumstances more propitious to him should have walked off with a lot of contracts. He stayed on just one number too much. There was Novello & His Dancing Ladder, suitable for vaude houses and cafes with great height. Linda Hopkins, a big-voiced Negro singer, suffered through faulty selections. There were more pros that evening to provide the celebrity auro. Stump & Stumpy, also around for a long time, were originally slated to do no more than 15 minutes, but a buyer in the audience asked them to do everything. They were therefore conned into flunking the test.

Sometimes, a professional coming up for a bit provides a top warmup for the next turn but could also create a situation where he's hard to follow. The intro of celebs cannot be left to chance.

Another consideration is the highly evident fact that the International has captured the bulk of the Monday night biz. It's probably the best buy in the nitery field; celebs and an audience of celebs and no cover, no minimum —eat and drink whatever you want to spend. The celebrity evenings take away patronage from the competitors, but also takes care of going out for some people, for a period. Thus, if a family takes in one nitery a month, this could easily be it. The competing bonifaces may complain. That was one of the reasons of the demise of the old celebrity nights. The other cafe operators beefed that while they had to pay top money for attractions, the celeb night operators got them at scale and therefore offered unfair competition.

However, the endeavor is laudable, but the presentation and format need lotsa overhauling. Acts must have individual tutoring from someone with an expert knowledge of the specialty and the room. Otherwise a lot of potential careers can flounder because of an event improperly designed to help them.

Vegas Sees Limit On Confab Halls

Las Vegas, Nov. 10.

The city of Las Vegas is reportedly considering introduction of a proposal to deny building permits for convention halls in the future. The convention centres in the hotels have become direct competition for the municipally-owned structure, with the result that the Las Vegas convention hall is a losing proposition.

Much of the trade in gatherings that would normally accure to the large hall built two years ago is now going to the hotels. Virtually all inns on the strip are able to hold powwows in their own building and the sales staff of the hotels are busy boking for years to come.

There are some inns that do excellently with the conventions. For example, the Riviera has been getting a healthy slice of that type trade. The Sands recently concluded a successful meeting of scrap iron dealers. Nearly every hotel either has a convention hall or has one mapped out on blueprints. But not all are doing well. The Stardust Hotel recently completed a large meeting hall in the lobby of the adjoining hotel, formerly operated as the Royal Nevada. The Stardust auditorium is one of the largest on the strip, but isn't doing well in that department, although the Stardust Hotel and casino are prosperous operations.

The city solons feel that unless something is done to perk up business in the city owned building, it must take steps to reduce competition.

Folk Singers' India Tour

Chicago, Nov. 10.

Folk singers Sonny Terry and Brownie McGhee have been tapped by the State Dept. for a 12-week tour of India under the cultural exchange program. They leave Dec. 15.

Pair are set for a string of concert and nitery appearances when they return in mid-March.

Ice Show Review

Holiday on Ice of 1960

Greensboro, N. C., Oct. 31.

Morris Chelfen presentation with Tommy Allen, Jinx Clark & Tommy Collins, Roy Buchanan & Hart Breau, Alfredo Mendoza, John La Due, Tony LeMac, Donna Jeanne, Cathy Lynn, Ray Balmer, Baptist Schreiber & Co. (5), Phil Hiser, Pat Williams, Arnold Shoda, Alice Quessy, Paul Andre, Nan Colquhoun, Jane Morris, Rosita Percelly, Nadine Pokorny, Larry Bishop, Robbie Williams, Pat Williams, Ives & French, Debbie & Johnny Williams; Glamour - Icers, Ice Squires; produced by Ruth Tyson; staged by Chester Hale; musical director, Ben Stabler; costumes, Freddy Wittop; scenery, Red Meza.

For 15 years "Holiday on Ice" has been invading the area below the Mason & Dixon Line and charming thousands of perennial fans.

This 1960 version easily tops all that have gone before. The costuming is more lavish and the production numbers more spectacular.

Arnold Shoda, Jinx Clark, Tommy Collins, John LaDue, Tony and Donna Jeanne LeMac, Alfredo Mendoza and Alice Quessy get top billing in the swiftly paced show, which moves with clockwork precision over the three-hour session seem like 40 winks. Program is divided up into 21 numbers in two parts and runs the gamut from comedy skating to speed and rhythm and grace exhibitions.

Featured in the first half are interpretation of ballets the company saw during visit to Moscow (under aegis of State Department in Cultural Exchange Program) as presented by Moiseyev and Ukrainians. Titled "The Lancers," the lavish production number features Tony LeMac, Tommy Allen and Ray Balmer backed up by shapely femmes who make up Glamour-Icers and skating chorus boys known as Ice-Squires. Costuming and lighting that mark the whole show bring out the full beauty of the colorful routine with femmes and boys attired in red Cossack costumes complete with shakos and carrying long pointed metal lancers that flash and shine. Number is a show stopper.

Another flashy spec is the "Legend of the Black Pearl," starring Jinx Clark backed up by entire ensemble. Two other production numbers are Continental Circus, featuring Shoda, Miss Quessy and LaDue, with Glamour-Icers and Ice-Squires. Gaelic Holiday brings on entire ensemble, spotlighting Tony and Donna Jeanne LeMac in a Sweetheart number.

Finale gathers all hands on ice one at a time and in teams in a "Rhapsody in Rhythm and Color" closer, interpreting the rhythms that have entertained Americans through the years, ranging from the waltz through the march.

Ben Stabler, vetteran music conductor, does his usual sterling job in scoring and batoneering production and Wayne Thompson is master of ceremonies and vocalist. A vocal ensemble is featured.

Lucc.

Bid for Vegas' Riviera by Sands, Fremont Kayoed by Nevada Tax Bd.

Las Vegas, Nov. 10.

The Nevada State Gaming Commission has failed to okay the transfer of control of the Riviera Hotel to operators of the Sands and Fremont Hotels. Since the death of Gus Greenbaum, the Riviera president, who was together with his wife murdered while on an Arizona vacation, the ownership went to a group comprised of Jack Entratter, Sands prexy; Eddie Levinson and Eddie Torres, of the Fremont, and Carl Cohen, a Sands exec. With the Commission failing to give an okay, that deal is off.

However, Ben Goffstein, the new Riviera prexy, says there are numerous bids for the stock now on the market. What will be sold will be in small lots so the present management will retain the reins. He is sorting out the bids so that the hotel will profit from new funds and new interests in the inn. The new owners and friends will tend to patronize the spots in which there is a direct financial tie-in.

Decision as to who will get points in the hotel will be made within a short time.

AGVA Pact Row With Muehlebach Kayoes Shows in K.C. Hotel Grill

Kansas City, Nov. 10.

A disagreement with the American Guild of Variety Artists caused the cancellation of the floorshow at the Hotel Muehlebach Paris Grill. Union reps Joe Page and Harry Otto appeared in time for the first show of the evening and advised the Merry Macs not to go on because the hotel hadn't signed a minimum basic agreement with the union. The cancellation announcement caused the departure of about 50 out of the 125 customers.

Larry Larrea, the hotel's entertainment buyer, stated that that affair was ridiculous as the hotel has always lived up to every stipulation of every contract with entertainers for over 30 years and going rates of payment to performers are well above the AGVA minimums. The Merry Macs' manager, Carolyn McMichaels, said the union practice was unfair as AGVA had plenty of time to notify the act in advance of intended action. She stated that an AGVA rep called on the act at the Stardust Club, Wichita, on Oct. 28 and insisted on collecting union dues when he knew at the time that the Muehlebach situation was in jeopardy. AGVA, she claimed, also allowed the act and the grill orchestra to carry on rehearsal as usual on Monday afternoon (9).

Negotiations with the union await the return of Barney Allis, hotel's president, now in New York. He's expected to return to KC tomorrow (Wed.). He is believed to be opposed to the union contract on grounds that it is necessary in view of the past favorable record of the hotel. He also claims that such contracts are not standard with hotels throughout the country.

JACOBS NEW BOOKER FOR FLAMINGO, VEGAS

Merle Jacobs has been named new entertainment director of the Flamingo Hotel, Las Eegas. He formerly served in a similar capacity at the Nacional Hotel, Havana. Jacobs will report directly to Al Parvin, prexy of the Flamingo.

Jacobs has long been a talent buyer and agent as well. He headed the Cleveland office of Music Corp. of America for many years. He will buy all talent for the Flamingo nitery and lounge rooms.

GAC Seeks Baum For Coast Office

General Artists Corp. is currently negotiating with Marty Baum of the Baum-Newborn Agency to handle the motion picture, legit and literary departments of the Coast office. No deal has been set as yet. Presumably, the Baum-Newborn Agency would be continued by the remaining partner, Abe Newborn.

Baum would report to Art Weems, who is in charge of the Coast office, and it's likely that Baum, upon completion of the deal, would head a separate subsidiary to take care of his activities.

There have been some reports that the Baum-Newborn Agency was in a state of flux. Negotiations had been going on for a merger between that outfit and the Frank Cooper Agency, but that didn't materialize.

GAC is undergoing reorganization and expansion. There have been a reshuffling of top execs to give the office a wider range of activity and more personnel has been added with more hirings to come.

ADAMS EXPLORES NEW JOB GIMMICKS

New AGVA prexy Joey Adams, in going forward with one of his platform pledges anent "more work for vaudevillians," has met with Loew Theatres president Eugene V. Picker in a move to open up possibly 10 of the chain's metropolitan New York houses to part-time vaudeville. Five look definite—the Pitkin, Brooklyn; Paradise and Westchester in The Bronx; Valencia, Jamaica; and Loew's Orpheum, in Manhattan.

Adams states he's been meeting with the musicians' and stagehands' unions to enlist their cooperation, plus local merchants on ticket buys.

The mid-February dinner for Al Kelly, quondam teammate to Adams, is a $100-a-couple affair for benefit of the American Guild of Variety Artists Foundation. At that time Adams plans a "Hall of Fame Awards" in vaudeville (including the niteries), in a tieup with the Diners' Club, as a further stimulus to variety talent.

A. J. Balaban in N.Y.

A. J. Balaban, in retirement in Switzerland, has returned to the U.S. for one of his periodic visits. The former managing director of the Roxy Theatre, N.Y., and a former partner in Balaban & Katz, came in to catch up with some of the things he misses about New York life, particularly Seventh Ave., sandwiches at the Stage Delicatessen and gabfests with its operator Max Asnas, and chocolate sodas at Hicks. He's also here to visit his son Bruce Balaban, who heads Princess Pictures and his daughters Ida Joy and Cherry Blossom.

Balaban was originally slated to visit N.Y. in September, but had to call off the trip. Mrs. Balaban and another daughter Josie and a grandson are still in Zurich, and may join him later. Balaban expects to remain in N.Y. until the New Year.

New Mexico Rodeo Prizes Run Big

Albuquerque, Nov. 10.

Clayton, 300 miles northeast of Albuquerque, will stage a two-day "World Series Rodeo" for this coming Fri.-Sat. (13-14).

Square dancing, Mexican food and other entertainment is skedded to fill the bill for the community-wide celebration.

The biggest purses offered in many years will go to winners of the steer-roping, team-roping and gal's barrel racing contests. Skedded is a $5,000 purse plus $1,500 entry fee dough up in each event. Gal barrel racers will be running at a $1,500 purse plus $450 in entry fees.

Prize money will be added to the totals won by the individual riders throughout the season to determine the world champs.

Kingston Trio Doubles Price for Chi Booking

Chicago, Nov. 10.

Kingston Trio, currently hot on the concert circuit, is being paged to reprise at Mister Kelly's here early next year. Intimery wants the group for a two-week slot starting Feb. 29.

Songsters' first and only appearance for the Marienthal brothers was almost a year and a half back, well before they rocketed to the upper tax brackets. They were optioned at the time for some five additional weeks.

Trio will collect $1,250 a week, about twice what they received the first time around but still considerably under their current concert guarantees (which pyramid on percentage).

Singer in Bankruptcy

Donald J. Yarmy, singer, filed a petition in bankruptcy last week in N. Y. Federal Court listing liabilities of $19,107 and no assets. Major creditor is Adelaide Yarmy, also known as Dell Adams, whom he owes back alimony of $5,000.

Balance of his liabilities is distributed among several unsecured creditors. These include attorney Emil K. Ellis, $2,500; the New York Trust Co., $3,500, and Ray Bloch Associates, $4,789.

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October 27, 59

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RALPH PEARL,
Las Vegas Sun

"T. C. Jones is the greatest single attraction in this history of the Bucks County Playhouse. He set the one-week record for the house in 1957 and came back in 1958 and broke it again, this time staying for two weeks. In 1959 he appeared in a play for the first time and jammed them in again. His talents are endless."

MICHAEL ELLIS,
Bucks County Playhouse

"In my estimation T. C. Jones is one of the great artists in the theatre."

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Florida Talent's Gold Rush

Continued from page 1

on Nov. 1. As of now however, Harry Mulson is still in possession. He is firming up bookings for the Roc's Cafe Pompeii that sets it in strongest position among the straight, minimum-tariff group of class stands that play the names for one or two weeks through the winter. These contracts will "go with the deal," if one is made, and the name Conrad Hilton is the one most bruited about when the subject comes up around the hotel circuit.

He was here with top aide Joe Binns a little over two weeks ago, stayed at the Roc, looked it over, then headed back to Gotham after announcing a deal that will give his company a 100-acre tract at Miami International Airport on which he plans to build a 300-room luxury hotel resort. Hilton also made it plain that the Fontainebleau, Americana and any other of the top set of inns had been gandered, but as of this date, the reports and rumors tie the Hilton group into a possible buy only of the Eden Roc, although that appears dead for this season, at least.

Saxony, Other Changes

Meanwhile, back along the real estate brokers and hotel owners row, several changeovers have been definitely announced. First of the big inns to go the sales route was the Saxony, the original luxury edifice that started the boom in such construction after the war—a boom that did not end until two years ago, when frontage along the beach was gone for such purposes. George D. Sax, the Chicago banker who built the Saxony and ran it until this summer for almost 10 years, has sold it to a west coast group, the Doric Co., for an announced price of $6,500,000. The structure has a new $3,000,000 wing, built last year, that brought room capacity to 400 from an original 217.

The new owners, who operate the Octillo Lodge in Palm Springs, Surfrider in Santa Monica, Doric Wilshire in Beverly Hills and other hostais in Oakland, Cal., and Seattle, will run the plushery on the European plan and will also retain a group of rooms for American plan guests. The Saxony has the only rooftop cafe on the Beach. It seats over 250 and currently features a dance orch. Ed Hilsenberg is the vicepresident-general manager for Doric.

Bracken's Cadillac

The Cadillac, which has been in financial trouble for several years, after modernization and addition of a new wing, was in a foreclosure suit last summer. Because the inn was up for grabs some weeks ago, comedian Eddie Bracken came to town for a look-see as part of an investing group from Texas. He bought the 300-room inn, valued at $4,000,000, for an undisclosed sum. Reported down payment on the deal was $200,000, a figure that seems correct in light of the assumption of mortgages and other debts most hotels are burdened with on Miami Beach. Bracken says he will be a frequent visitor to his new property, show biz commitments permitting. The place had a dance orch, one-niter show policy for the last few winters.

Phillips' Ivanhoe

Herman Phillips of the Sherry-Netherlands in Manhattan has taken over the Ivanhoe in Bal Harbour, with Gloria Vanderbilt (Lumet) among the investing group which paid over $2,000,000 for the swankery. Entertainment policy is expected to be along nightly change-of-show pattern.

The DiLido, largest hotel in the Lincoln Rd. sector, also has changed management after reverting to the builder-owners. Big name policy was tried here several times but never made it on the click trail. Several other and smaller hospices have also changed hands—an annual affair for the lesser known places that feed off the overflow, if any, of their big neighbors.

Biggest recent hotel news here was not of a sale but of the entry of Walter and Al Jacobs as operators of the new $23,000,000 Diplomat Hotel & Country Club in Hollywood, with Samuel Friedland, the owner, turning the top-man reins over to them. George E. Fox, the managing director, and the rest of the staff remain. The Jacobs freres, per their Lake Tarleton Club, N. H., summer operation, and the old Lord Tarleton on the Beach, will cater to the show biz and communications media crowd and will also institute a southern version of their summertime Festival of the Seven Arts.

$50-to-$10,000 Acts

The talent bookings progress of the Beach hotels is one that promises to reach a point of record in terms of locations using acts of all sorts, from the $50 buck per performance circuit (a considerable one) of one-niters up to the $5,000-$10,000 fees paid for the one-shots by the Cavalcade of Stars project introduced last winter by Landsburgh at his Deauville and its five associated inns and which was a resounding success as a lure for vacationers, who got the top name performers cuffo.

'Gangup' Vs. 'Cavalcade'

The success of this Catskill borscht belt type of giveaway has led Lansburgh to expand the number of personalities he'll use for the '59-'60 term. With it, other hotels have bandad together for their own versions of such a series of one-shots. The Carillon, which already has Lou Walters working on a new edition of the long-running "French Dressing" revue in its legit nitery, Club Siam, will fill in the Monday nights, when the production is off, with a free-to-guests lineup that has Hildegarde, John Raitt, Roberta Sherwood, Julius LaRosa, Los Chaveles, Jane Morgan, Carmen Cavallaro, Dennis Day, Mimi Benzell and Nelson Eddy. There are reports that some of this talent will also be played through a week in the Walters revue.

'Name 'Em, We Have 'Em'

The roster of the Lansburgh "Cavalcade" is an impressive one and here, many of the bookings are on a one-shot for guests of the six associated hotels and then a week or 10-day run in the Deauville's 650-seat Casanova Room. The one-niters are performed in the 3,000-seat convention auditorium of the hotel. Set for full runs are the Ritz Bros., Crosby Bros., Sophie Tucker, Buddy Hackett, Betty Grable, with others of the one-niter linup possibilities for ditto deals. They include Red Buttons, Connie Francis, Roberta Sherwood, Tony Martin, George Jessel, Victor Borge, Liberace, Bobby Darin, Henny Youngman, Judy Garland, Robert Merrill, Louis Armstrong, Alan Gale, Harvey Stone, Anna Maria Alberghetti, Dick Shawn, Nelson Eddy, Tony Bennett, Mitzi Green, Mickey Rooney, Jose Iturbi and Jane Morgan.

It's a cinch that some of the foregoing will be used by the other hotels going in for the same deal for their guests. In the Lincoln Rd. sector, the Delano, Shelborne, DiLido, Nautilus, Shore Club and Sea Gull will provide a full week's work for acts on a "different hotel each night" arrangement. Budget here runs from $750 to $2,750, depending on the acts. Mentioned in the dickerings are Phil Foster, Youngman, Stone, Gene Baylos, Gretchen Wyler and Fran Warren.

Split-Week Deals

The Seville on the Beach and Beau Rivage in Bal Harbour are teaming for a split-week deal for the "free-to-guests" (and admissions for outside public) gambit. Their list has Morey Amsterdam, the Inkspots, Joel Grey, Denise Darcel, Teal Joy, Morty Gunty, Bob Eberly, Lenny Kent, Dorothy Sarnoff, Kaye Ballard, Irwin Corey and standard comies noted for the Lincoln Rd. group.

Add the 40-odd hotel one-niter circuit that is playing acts on low-budget payoffs in constant action, and the town looks to be a winter haven for majority of performers on the cafe circuit.

The topper group playing the elite run of sky-high payoff hotel-cafes will have Eddie Fisher, Louis Prima & Keely Smith, Joe E. Lewis and Rhonda Fleming, Pearl Bailey and Co., Lena Horne and Sammy Davis Jr. at the Eden Roc's Pompeii; Frank Sinatra, Tony Bennett, Red Skelton and Dean Martin—the latter two still to be firmed—at the Fontainbleau's La Ronde, with other $25,000-and-up names being paged. The Americana returns its Bal Masque to this competition with Tony Martin and the Jose Greco troupe on the Xmas holiday in a package that will cost an estimated $30,000; Mort Sahl for two dates, Johnny Mathis tentative and others bid for including the Andrews Sisters, Victor Borge, Sarah Vaughan, and the like.

Martha & Copa City

With no indie night clubs to compete this winter—now that the Latin Quarter is gone, burnt to the ground—several hotels are taking up the production-revue type of offering. As noted, the Carillon has Walter's package; the Lucerne will have a new edition of its "Havana Mardi Gras" for the season, its fourth year, with Diosa Costello again heading up the cast; the Biltmore Terrace is presenting its Latino wingding, "Tropical Nights."

Speaking of indies, Martha Raye has taken over Copa City, but will appear only in the 300-seat lounge, with the big main room to be used as a restaurant if a likely operator of such an establishment comes up with an offer. She'll have an intimate show policy and remain open until dawn.

Franklin's Solid Format

Strongest indie in town, Murray Franklin's, reopens on Thanksgiving. An after-show haunt for performers and celebs, with accent on smart, offbeat talent, it adds up to a continuing in-the-black operation for the astute Franklin, who co-emcees with comedian Paul Gray (who incidentally, has a piece of the place) and with a mixture of the old Club 18, N.Y., blackouts spicing the show. Roster returning this winter has Dick Havilland, Sue Carol and Roy Sedley.

Add the strip joints, jazz spots and small coctailerie and the list of working talent of all kinds stretches into the hundreds, to definitely make Miami Beach and its surrounding area the biggest user of performers in the country for the coming six months.

Stiff Mpls. Police Rules Cue Feld's Cancellation Of Rock'n' Roll 'Caravan'

Minneapolis, Nov. 10.

Cancellation here of the Dick Clark "Caravan of Stars," rock 'n' roll show, by its owner, Irving Feld, because of local police chief Milton Winslow's attitude toward it has upset local promotional circles and made them hesitant about bringing in other such attractions.

After the riot occurred in Kansas City, Mo., during its performance, Winslow announced that he'd use his police power to ban the show which had been booked here. However, he then experienced a change of heart and said he would discuss the matter with the city council license committee.

When the aldermen asked Winslow if Minneapolis should be denied other such rock 'n' roll shows because of disturbances in distant cities, he said he'd not interfere with "Caravan of Stars" if the management would provide 30 off-duty policemen to keep order. At the same time, Winslow declared that at the first sign of disorder the show would be immediately halted.

Under such conditions, Feld preferred to cancel and local promoters, including some radio stations, fearful of consequences, are desisting from bringing in any more of the shows.

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ELISA JAYNE
Currently Headlining
"FRENCH DRESSING"
revue
(26th week)
CARILLON HOTEL
Miami Beach
(Thanks Herb Marks)

VARIETY says—
"Big hit of the revue is Elisa Jayne. The lissome dancer-turned-comedienne originally came in for a two-week stand last spring and has been held over since. Still a sock acro-torso-twister, she now utilizes that talent to peg a sock series of impressions worked out while undulating around the mike and winding into flips and spins for the climaxers. Material is smartly topical and worthy of a straight standup comic. Her timing is purposefully deliberate—and effective—in order to get the lines over following her teeoff, a straight modern-angled dance. The howls come with lampoons of Marilyn Miller and the big item, Bette Davis. Miss Jayne is a solid aud-returns earner. Lary.
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Currently on Tour: IOWA — COLORADO — WYOMING
Pub.: J. Brandon, 450 West 24th Street, New York CHelsea 3-8387

Vaude, Cafe Dates

New York

Al Bernie has signed to head the Christmas and New Year's shows at the Boulevard, Rego Park, L.I., starting Dec. 24 . . . **Sylvia Barry** goes into the new Radio City Music Hall show starting tomorrow . . . **Ethel Smith** is an addition to the Roxy Theatre layout, starting Friday (6) . . . **The Weavers** have been signed with the Morris office . . . **Johnny Desmond** inked for La Cucaracha, Juarez, Jan. 7 . . . **Judy Scott** at Hoppel's, Baldwin, in a date which started yesterday (Tues.) . . . **Mello Larks** to the Ankara, Pittsburgh, Nov. 20 . . . **Ford & Reynolds** start at the Chez Paree, Chicago, Fri. (13) . . . **Robb Sennet** in his third week at the Alpine Village, Cleveland . . . **Eagle & Man** pacted for the Holiday House, Jan. 11 . . . **Lew Parker & Betty Kean** have signed a management contract with Berger, Ross & Steinman . . . **Wyoma Winters** to the Muehlebach Hotel, Kansas City, Dec. 18.

Sarah Vaughan inked for the Empire Room of the Hotel Waldorf Astoria, starting Dec. 14 . . . **Pepe Lara** on a holdoper at the Havana Riviera, Havana . . . **Barbara Kirk** is a newcomer at the Left Bank . . . **Lyda Fairbanks** started yesterday (Tues.) at the San Juan Hotel, San Juan . . . **Frank Libuse** to the Lido, Paris, Dec. 25 . . . **Sabrina,** the British import, goes into the Casino Royal, Washington, Dec. 7 . . . **Crosby Bros.** date at the State Fair Music Hall, Dallas, moved up to March 24 . . . **Igor & Mimi** opened at the Ankara, Pittsburgh. . . . **Wili Jordan** bows Sunday (15) at the hungry i, San Francisco, for five weeks.

Chicago

Homer & Jethro set for the Park Hotel, Great Falls, Mont., Jan. 29 . . . **Ronnie Eastman** plays the Berghof Gardens, Ft. Wayne, starting May 2 . . . **Jane Froman** launches at the Chez Paree Friday (13) . . . Comic **Charlie Manna** inked with the Chi Cloister for Nov. 17 . . . Songsters Joanie, Johnny & Hal into the Town & Country, Winnipeg, Dec. 21 for two, with **Barbara McNair** set to open Feb. 22.

Ft. Lauderdale

All night spots in the area are booming as never before at this time of year and look for a big winter season . . . At the Marie Antoinette, open year-round for the first time, **Jo Cunningham** is featuring the **Jack Kelly** trio for dancing, the sets interspersed by solos from Kelly as pianist, with **Sid Jacobs** on bass and **Rudy Casino** on drums . . . **Wecla Gallez,** a perennial winter attraction here, is at the Marlin Beach Hotel . . . At the Tale O' the Tiger is **Jay Wray,** comedian.

Hollywood

Songstress **Lisa Carroll** in for a limited engagement at the Mapes Hotel, Reno . . . Liberty disker **Margie Rayburn** in for two weeks at the El Mirador Hotel in Sacramento . . . **Tommy Sands** will appear with the Rochester Civic Philharmonic in Rochester on Nov. 28 . . . Nitery comics **Antone & Curtiss** opened at Harrah's Club in Lake Tahoe Monday (9) . . . **Tony di Milo** opens with **Pinky Lee** at The Cave in Vancouver, B.C. on Nov. 30 for two weeks . . . **Gordon & Sheila MacRae's** engagement at the Waldorf-Astoria in N.Y. extends until Nov. 25 . . . Alan Mowbray opened yesterday (10) at the Hesperia Inn.

Houston

Ralph Smith, who formerly operated a nitery here, is expected to reopen a spot at former location of Talk of the Town . . . Rice Hotel already has almost 100 reservations for Nov. 14 public dance in grand ballroom with music by **Tony Martin** orch . . . **Buddy Morrow** orch due in the area this month . . . **Herb Sutter,** blind vocalist who also plays clarinet and sax, is at Bagatelle Club.

Kansas City

"Idlewild Revue" was held over in the Orchid Room last week, before going on to Montreal to open at the Black Orchid Nov. 9 for at least two weeks. Producer Arthur Bragg who put the Negro revue together, for an Idlewild, Mich., summer resort, reports unit will play at least a total of 20 weeks this year. It includes Arthur Prysock, Letha Jones, Mona Desmond, Pat Taylor, Four Tops and the Rhythm Kings . . . Hotel Muehlebach held **Julius LaRosa** over two days in the Terrace Grill, through Sat. (7). **Merry Macs** schedule for the Monday (9) opening through Nov. 20. **Sophie Tucker** to return Nov. 21 . . . **Betty Johnson** doubling between her regular shows at Eddys' Restaurant to warble at the Shawnee Mission High School for the Kansas State Teachers Convention Friday (6) . . . **Ella Fitzgerald** due in for a concert in the Music Hall Nov. 15.

Atlanta

Henry Grady Hotel's Paradise Room brought in thrush **Connee Boswell** Monday (9) for a two-week stint in wake of sellout business enjoyed by **Nelson Eddy** and **Gayle Sherwood** . . . Zebra Lounge in Howell House Lobby currently offering three acts, pianist-singer **Spike Harrison, Bobby One** and **Eloise Bryant,** also singers and 88 thumpers, trio alternating to provide continuous entertainment . . . Exotic **Lee Sharon** has top billing at downtown Club Peachtree, with another exotic **Ann Adair,** dancing singer **Lois Phillips** and emcee **Frank Capri** rounding out bill . . . Four exotics, headed by **Chili Evans,** at Harem Club with troubador **George Petras** doubling as emcee . . . **Bobby Hackett Quartet** moved out and **Wild Bill Davison** and crew moved into Top of the Stairs, Atlanta's jazz spot.

London

Jeremy Lubbock's new night spot in Bond St. has opened with **Lubbock** is the host and also entertains at the ivories . . . **Marqueez,** queen of the seven veils dance routine, is in **Carl Hyson's** "Parisian Midnight Follies" at New Churchill's . . . The Palace Revue Club—yet another striptease club—becomes Le Condor at night, run by **Tommy Yeardye** . . . **Rudy Rome's** combo has replaced **Paul Adam** at the Colony . . . **Kamara** from Bermuda is the dancing topper at May Fair Hotel's Candlelight Room . . . Motor Show and Dairy Show time has whooped up latenight revelry on the West End scene . . . **Georgia Brown** and 25 artists form the floorshow at the Don Juan . . . **Stania Nova,** heading his gypsy orch at the Casanova, claims that he sings nightly in 22 languages.

The **Bernard Hall** show is at Edmundo Ros' Club. It's a mixture of song and dance . . . **Michael Holliday** heads the "Diamond Jubilee" show at Finsbury Park Empire this week . . . **David Heneker** celebrating his eighth year as pianist in the Embassy Club's downstairs bar . . . **Clive Allen & Bobby** return to the Colony cafe on Nov. 30 for three weeks . . . **Archie Robbins** opened at Quaglino's and the Allegro on Monday (9) . . . They're paging **Tony Martin** for the star spot in the Pigalle show next spring . . . **Dicky Ford** has taken over as pianist-entertainer at the Jack of Clubs. He doubles with the Nell Gwynn Theatre Club.

Karl Barrie, U.S. comedian, heading the Astor Club bill . . . Songstress **Alma Dean** is back at Balsam's . . . Le Condor Club has gone into the floorshow business, with "Life Begins at Midnight,"

Frank Sennes Buys Ciro's, H'wood In $352,000 in Bankruptcy Court

Hollywood, Nov. 10.

Ciro's which Herman Hover operated for years as the Sunset Strip's most famous nitery and ultimately lost when forced into bankruptcy well over a year ago, henceforth will be run by Frank Sennes, owner-operator of the Moulin Rouge here.

Sennes last week bought the swank resort for $352,000 in bankruptcy court, outbidding two others who were unnamed. Sennes, who holds exclusive ownership of property, will reopen Ciro's Christmas Day after extensive remodelling and redecoration with a French musical revue.

Producer plans to use imported talent from Europe, plus local entertainers, and leaves this week for the Continent to scout and line up talent and production material. Stage will be enlarged to accommodate top shows.

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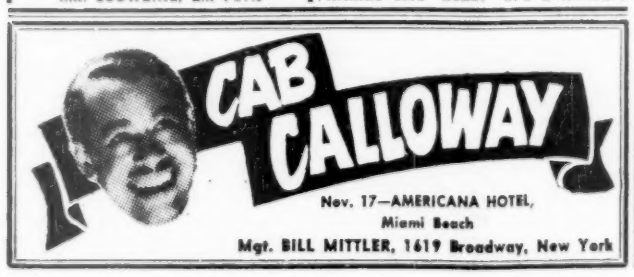

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EARL WILSON, *New York Post*
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NEW YORKER MAGAZINE, *John Lardner*
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BROOKS ATKINSON, *New York Times*
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LEE MORTIMER, *Daily Mirror*
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VARIETY BILLS

WEEK OF NOVEMBER 11

NEW YORK CITY

MUSIC HALL 12
Dino Zamaro
Sylvia [illegible]
Jack Beaber
Bob Lewis
Johnny Damen
Davis Dixie Band
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Ralph Young
Paulette Sis (3)
Martelli Trio
Ethel Smith
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Ashton Circus
Saunders & Rina
Amazing Monahans
Joe Slack 3
Gordon & Colville
Liz Wilse
Vicki Hammond
SYDNEY
Tivoli
Freddie Sales
Billy Raves
2 Sylvanos
Solidad & Co.
Chung & Maia
Kawashima Girls
Richmond 2
Cornelio
Don Soriano
Sawong & Thavil
Rudas Dancers
M & B McMahon
Tivoli Ballet

BRITAIN

BIRMINGHAM
Hippodrome
Russ Conway
Alexis Troupe
Terry Scott
Rosa Goldi
Wiltshire & Trebletones
Three's Company
Victor Soverall
Gay Girls
Toni Lee
Eddie Falcon
Solihull Girls Choir
BRIGHTON
Hippodrome
David Hughes
De Vere Girls
Tommy Cooper
Sobci Puppets
Three Monarchs
Rosemary Squires
Jimmy Gay
Sally Barnes
EDINBURGH
Empire
Bernard Bresslaw
Burke & Kovac
Norman Evans
Faleons
Mario Calpi
Laney Whiskey
Albert & Les Ward
Gilbert
FINSBURY PARK
Empire
Michael Holiday
De Vere Girls
Joan Regan
T & P Derrick
Morecambe & Wise
Siveen
Grimmers Puppets
Billy Dainty
GLASGOW
Empire
Anne Shelton
Max Moxham Girls
Robert Earl
Recklin & Inge
Chon Canasta
P & P Page
Hal Monty
LEEDS
Empire
Harry Secombe
Jessie Robins
Harry Worth
Kingpins
Billie Anthony
N & P Delrina
Hetty King
Max Russell
Trio Rayros
Lynnette Rae
Norman Vaughan
A. Diagora Ptnr
LIVERPOOL
Empire
Billy Cotton & Band
Edorics
Leslie Randall
Kordas
Trio Vedette
Jimmy James
Angelos
MANCHESTER
Hippodrome
Tessie O'Shea
N & N Grant
Jones & Arnold
Jackie German
Peter Cavanagh
Walthon & Dorraine
Jack Storey
Palace
Bruce Forsyth
Tino Valdi
Newman Twins
Barbara Law
Fox's Lovelies
Murray Campbell
Sensational Skylons
Francois & Zandra
NEWCASTLE
Empire
Sid Millward
Stewart & Nitwits
6 M DeVere Dncrs
Fraser's Harmonicas
Arrol & Meadows
Jackie Dennis
J & P Sharratt
Hill-Billy Polecats

CHICAGO

Blue Angel
Mighty Panther
Ricky Kaye & Valerie
Rudolph Crier & Princess Yvonne
Al Lopez Orc
Val Navarro
Blue Note
Sarah Vaughan
Chez Paree
Jane Froman
Connie Francis
Adorables 6
Geo Cook Orc
Cloister
Larry Storch
Ruth Olay
Joe Parnello (3)
Conrad Hilton
Helga & Jorge
Ro & Ro
Colstons
Freddy Fah
Larry Green Orc
Manuel Del Toro
Inez & Gordon
Drake
Constance Towers
Jimmy Blade Orc
Gate of Horn
Stan Wilson
Janine & Nico
Severn Darden
London House
Earl Hines
Eddie Higgins
Larry Novak
Mister Kelly's
Dave Gardner
Janet Arlen
Marty Rubinstein 3
Marx & Frigo
Palmer House
Sophie Tucker
Ben Arden Orc

LOS ANGELES

Ben Blue's
Barbara & Hines
Pietro Gentile
Frankie Rapp
Mildred Law
Richard Cannon
Sammy Wolf
Ivan Lane Orc
Cloister
Kirby Stone Four
Geri Galian Orc
Cocoanut Grove
William Bendix
Rose Marie
Crescendo
Mort Sahl
Johnny Nash
Dino's
Gwen Harmon
Jack Elton
Steve La Fever
Interlude
Nina Simone
Christine Jorgensen
Moulin Rouge
Three Stooges
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Slate Bros.
Paul Gilbert
Jackie Paris
The Players
Statler Hotel
Noonan & Marshall
Cabot & Dresden
Skinnay Ennis Orc

LAS VEGAS

Desert Inn
Anna Marie Alberghetti
Vagabonds
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's International Revue"
Frankie Vaughan
Barbara Heller
Ugo Frediani
Billy Albert
Audrey Sisters
Gloria LeRoy
Nita & Peppi
Tinker Bell
Earl Grant Group
Bill Reddie Orc
El Cortez
Joe Sante 4
Instrumentalists
Honey B's
El Rancho Vegas
Robert Clary
Norman & Dean
Betsy Duncan
George Tapps
"La Nue Eve"
Dick Rice Orc
Flamingo
William Bendix
Rose Marie
Half Bros.
Petticoats
Damita Jo
Jack Cathcart Orc
Fremont Hotel
Make Believes
Satellites
Bob & Sylvia
Hallett & Boyer
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Mark 4
Jig Adams
Don Gregory 4
Jean Hoffman 3
Tommy Nunez
New Frontier
"Holiday in Japan"
Little Red & Marcy Layne
Billy Eckstine
T. C. Jones
Riviera
Dennis Day
Mills Bros.
Ray Sinatra Orc
Dorothy Dorben Dcrs
Billy Williams Rev
Sahara
Victor Borge
Don Rickles
Saharem Dancers
Louis Basil Orc
Sands
Sammy Davis Jr.
Bob Melvin
Copa Girls
Norman Brooks
Antonio Morelli Orc
Showboat
Polly Possum
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Nikki Joye
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Kim Sis
Billy Daniels
Roberta Linn
Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc
Tropicana
Ted Lewis
Yvonne DeCarlo
Los Chavales De Espana
Trio Martelli
Joy "Miss Nevada" Blaine
Perez Prado
Herman Kaye Orc

HAVANA

Hotel Capri
Mitsouko & Roberto
Rolo Martinez
Isidro Camara
Margo
Pimpolos
Karry Rusy
Clarita Castillo
Raquel Mati
Manolo Torrente
Rivieras
Hotel Hilton
Pepe Lara
Floriana Alba
Rolando Laserie
Ada Zanetti
Raquel Bardesa
Domenecus
Raul de Mesa
Harmonics
Victor Alvarez
J. Moreno Orc
Fajardo Orc
Hotel Nacional
Fler de Roto
Rudy Fanerti
Marta Stincer
Carlisse Novo
Roberto Barcelo
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Pepe Lara
Enrique Herrera
Gladys Robau
Angeles Rabi
Chico Gordillo
Dolly & Robert
Copadettes
F. Guerrero Orc
Tropicana
Riveros
Miguel Chekis
Marta Castillo
Miriam Barreras
Edilia Ferrer
Emilia Villamil
Willy
Rodolfo Borges
Wilfredo Rosebal
Gina Montes
Oscar Montes

MIAMI - MIAMI BEACH

Americana
Cab Calloway
Lee Martin Orc
Biltmore Terrace
Tropical Nites Rev
Leonala Gonzalez
Raquel & Rolando
Los Romeros & Estelita
Wattusses Trio
Los Guraecheros
Sirelda
Line (10)
Leonard Dawson Orc
Carillon
Larry Lynn
Jerry Bergen
Ellisa Jayne
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte
Downbeat
Johnny Knapp Trio
Joy Tola
Berri Blair
Eden Roc
Jackie Heller
Michael Strange
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Billy Barnes Rev
Gail Allen
Joanne Worley
Dee Arlen
Chris Warfield
Jack Jones
Mark Alden
Jean Hardy
Hollis Morrison
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Don Casino
Roberto & Alicia
Mercedita
Don Casino
Dave Tyler
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Tommy Leonetti
Milt Ross
Helen Curatolo
Stan Allen
Bobby Cruz Orc.
Roney Plaza
Pete Petersen 3
Polynesian Revue
The Rancher
Tune Toppers
Wally Futch
Remarkable Rubin
Dennis Paul Orc
Curt Harmon 3

SAN FRANCISCO

Blackhawk
Barney Kessel 4
Fack's
David Allen
Mel Young
Jay Payton
Fairmont Hotel
Freddie Martin Orc
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Gorman
Diamond Lil
Hangover
Earl Hines
Muggsy Spanier
Ralph Sutton
Hungry i
Irwin Corey
Stagg McMann
Marilyn Child
Jazz Workshop
Wes Montgomery 4
Kewpie Doll
Marty Marsala Orc
Moulin Rouge
Patti White
Maynard Meyer Orc
Purple Onion
Smothers Bros.
Mark Huff
Freddy Paris
365 Club
Lili St. Cyr
Bennett & Patterson
Moro-Landis Dncrs.
Bill Clifford Orc.

LAKE TAHOE

Harrah's
Xavier Cugat
Abbe Lane
Arthur Ellen
Ish Kabibble
Signatures
Stardusters
Sandovals
Lisa Alonso
Nevada Lodge
Joe Sante
Tahoe Plaza
Norman Brown
Jackie Burns
Wagon Wheel
Romer & Howard
Esquires
Jack Schaffer
Nite-Trons
Arthur Walsh
Make Believes
Kay Stevens
Nockabouts

Cabaret Bills

NEW YORK CITY

Arpeggio
Bobby Short
Roy Eldridge
Ralph Strain
Basin St. East
Ben Goodman Orc
Blue Angel
Shelley Berman
Joanne, Johnny & Hal
Dorothy Loudon
Pat Scott
Jimmy Lyon Trio
Bud McCreary
Bon Soir
Fay DeWitt
Jimmy Komack
Rose Murphy
Slam Stewart
3 Flames
Jimmie Daniels
Chateau Madrid
Nella Ates
Sequins
Chiquita
El Canary 6
Candi Cartez
Ralph Font Orc
Copacabana
Nat Cole
Allen & Rossi
Teddie Vincent
Lloyd Reese
Paul Shelley Orc
Frank Marti Orc
Den
Lenny Bruce
Embers
Dorothy Donegan
Charlie Shavers
No. 1 Fifth Ave.
Rita Gardner
Lou Seiler
Robert Downey
Harold Fonville
Joan St. James
Grinzing
Gloria Mota
Jacqueline Kerval
Betty Drake
Ilona Kovacs
Bela Vilanyi
Carlos Hatvary
Al Stone
Irving Gross
Hotel Astor
Bob Kasha
Art Barker
Ada Cavallo
Eddie Lane Orc
Hotel New Yorker
Greene & Iles
Hotel Pierre
"Evening with George Gershwin"
Elaine Malbin
James Hurst
Robert Brooks
Hotel Plaza
Celeste Holm
Ronny Graham
James Karin
Ted Straeter Orc
Continentals
M. Bergere Orc.
N. D'Amico Orc
Hotel Roosevelt
Jimmy Palmer Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Fernanda Montel
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Dave Barry
Helene & Howard
Gimma Bros.
Channing Pollack
Kimo Lee Dncrs.
Kitty Dolan
Tony Franco
Ruth Sheppard
Don Dellair
Jo Lombardi Orc
B. Harlowe Orc
Living Room
Matt Dennis
Jaques Kaval
Greg Jones 3
International
Alan Gale
Marilyn Davies
McKenna Line
Mike Durso Orc
Avila Orc
Quadrille
Dick Havilland
Enid Mosier
Murray Grand
Warren Vaughan
Nancy Steele
Savoy Hilton
Gunnar Hansen Orc
Tommy Purcell Orc
Sheraton East
Chauncey Gray
Quintero Orc
R S V P
Mae Barnes
Town & Country
Larry Steele
Slappy White
Buccaneers
Cleo & Bernard
Ned Harvey Orc
Larry Harlo
Phillip Bros.
Frank Martinez
Two Guitars
Nepa & Lola
Stiopa Kubansky
Poliansky Gypsies
Misha Usdanoff
Viennese Lantern
Trio Smeed
Marie Talmay
Ernest Schoen Orc
Harold Sandler Orc
Village Barn
Strong Bros.
Marshalls
Larry McMahan
Gerri Gale
Bill Cimier
Lou Harold Orc
Village Gate
Geoffrey Holder
Village Vanguard
Teddy Wilson
Kenny Burrell
Crystal Joy
Upstairs, Downst'rs
Gerry Matthews
Ceil Cabot
Jane Connell
Estelle Parsons
Del Close
Gordon Connell
Blossom Dearie
Waldorf-Astoria
Eddie Fisher
Emil Coleman Orc
Bela Babai Orc
Michael Zarin Orc

House Reviews

Roxy, N. Y.

Ethel Smith, Ralph Young, Paulette Sisters (3), Trio Martelli, Robert Boucher Orch; directed by Robert C. Rothafel; "Wreck of the Mary Deare" (M-G) reviewed in VARIETY *Nov. 4.*

Now that Rockefeller Center has taken over supervision of the Roxy, with Russell V. Downing in direct charge, there may be changes. Some departures from the present modus operandi would be welcome. This is not intended as criticism of Robert C. Rothafel, who had been managing director and will stay on as a management associate; could be there hasn't been enough money available for a display of talent. But still, there's been an absence of imagination, to say nothing of ingenuity, in the staging.

An attempt is made to provide production plusses but without success. It's simply one act after another varying individual values but adding up to an insufficient whole.

Ethel Smith is standout with the current outing. She gets across with a well-rounded turn demonstrating many sound effects that can be gotten with the organ, in addition to renditions of her standard "Tico Tico" and other tunes. It's audience-satisfying material.

Ralph Young is a personable and competent singer who can hold a note with good effect, particularly with "Donkey Serenade." Okay, too, are "Love Is a Many Splendored Thing" and "Way You Looked Tonight." However, the spectators don't seem to savvy his brief imitation of Harry Richman and Young seemed ill at ease in working with Miss Smith at the finale.

As a matter of fact, the windup production number involving several of the acts is put together in makeshift fashion.

Paulette Sisters are three blondes who make with the harmonizing, scoring best with "76 Trombones." But for the most part songalog and delivery are routine. Trio Martelli (two gals and a guy) do a clever job of foot juggling. Their precision balancing work draws nice mitting.

Ralph Boucher's orchestra starts the show with a medley of autumn songs and, on stage, stays on to back the acts with fair-enough effectiveness. *Gene.*

Apollo, N. Y.

Clyde McPhatter, LeVerne Baker, Crests (4), Dream Girls (4), Santo & Johnny, Jack Walker, emcee; Rueban Phillips Orch (13); "Under Fire" (20th).

Of the five acts on the current Apollo bill, two are vocal quartets and two are solo singers. In the latter groove are LaVerne Baker and Clyde McPhatter, both top lures for the Harlem showcase. The songstering groups, The Crests and The Dream Girls, are reviewed under New Acts, as is the remaining act on the card, Santo & Johnny, an instrumental team.

McPhatter and Miss Baker spark the proceedings, each neatly working over a flock of tunes that have been pre-sold via the disk route. Both deliver in a savvy manner and their get-together for a closing bit is pleasant. Disk jockey Jack Walker emcees the proceedings nicely, while the Rueban Phillips orch, comprised of five brass, five reeds and three rhythm, does okay in backing the acts and executing a couple of numbers on its own.

Of the new acts, The Crests and Santo & Johnny are satisfactory, while the Dream Girls register weakly. *Jess.*

New Acts

MARIE TALMAY
Songs
18 Mins.
Viennese Lantern, N. Y.

Marie Talmay has been around in the music and nitery beats but hasn't been appraised for the New Act file. She's a well-trained soprano who can delve into the pop and classical fields as well, and is able to carry off virtually any vocal assignment nicely.

She displays a repertoire that is bound to please most audiences, going through such diverse items as "Un bel di," "Hi Lili," "Scarlet Ribbons" and a group of Viennese lieder, all of which makes for a melodic and pleasing interlude.

In addition, Miss Talmay has a charming crop of small talk which pleases the patronage of this Continental-styled spot. She apparently knows languages and has a skill at song. There are some coutourier deficiencies that are easily correctible. *Jose.*

BUCK CLARKE QUINTET
Instrumental Jazz
20 Mins.
Howard Theatre, Washington

A strictly African beat applied adroitly and with no Cuban adulterations by Buck Clarke, a classy young conga-bongo artist, is the distinctive hallmark of this recently formed Negro ensemble. They work together with easy flow, can make big noise and deservedly are stirring ripples on the local jazz scene.

In their first public outing on the Howard stage (incongruously on a rock 'n' roll bill), they execute smooth conceptions of "I Remember April" and Dizzy Gillespie's "Wouldn't You" as well as a quiet piece of understatement of their own making called "Cool Hands." These choices gave ample room for all to show their individual stuff—Charlie Hampton on the alto sax and piano, Roscoe Hunter on the drums, Fred Williams on the bass, and Don MacKenzie on the vibraphone. Clarke exercises well on the conga-bongos and has presence as the spokesman.

They're doing a record on the Offbeat label for January release and, with the breaks, should travel. *Lew.*

GUY ALLAN
Juggling
14 Mins.
Fairmont, Hull

Guy Allan's juggling stint is confined solely to twirling batons but it's dressed up with strong showmanship. Allan keeps the pace jetfast from opening and maintains absolute control of the spinning sticks throughout.

Tasteful costuming and good staging add to the impact, and closing item, with flaming batons flashing all over the place, leaves the customers mitting solidly. This is the sort of effervescent turn that lights up any bill. *Gorm.*

SEMRA
Dance
18 Mins.
Gatineau, Ottawa

Semra, a titian-topped Turkish looker, is billed as a belly dancer but there isn't a part of her that doesn't get into the chore of creating an Istanbul atmosphere. But through wise costuming and routining, the midriff collects most of the attention of the tablesitters, and that attention is constant.

Semra's terp stint is a sexy session showing plenty evidence of good training. Staging is nice and backing by unbilled drummer who sits with the house band. *Gorm.*

MADELEINE and PUC
Acrobatic
12 Mins.
Moulin Rouge, Vienna

By balancing and throwing men's hats on the tip of her toes (just as shapely as she is in total), Madeleine brings something new in the routine eccentric-juggling business. This two-minute interlude in the otherwise often seen tricks makes this number interesting. It is executed without any "first failure," intentionally or not. All other and very difficult items of their show are done the same way.

Puc, her partner, is excellent in his nonchalance. OK for any sight medium. *Maas.*

SANTO & JOHNNY
Instrumental
10 Mins.
Apollo, N. Y.

The young team of Santo & Johnny have an okay filler entry in an amplified workover of electric guitars. The boys generate a good strong sound in their execution of several numbers. *Jess.*

BOBBY BELL
Comedy, Songs
35 Mins.
3525 Club, Dallas

Comedian Bobby Bell has been around but somehow has never been o.o.'d under New Acts. Talented guy is loaded with show savvy, has fresh material—75% original—and delivers in a confident, amiable manner. Working swiftly in two nightly shows at this posh privatery, Bell scores easily with one-liners, sketches and few parodied songs. Slender buffoon should click heavily in a large public room, since in this stand he works to a small, intimate audience that has been elbow-bending through the evening and the late stints, 11:30 p.m. and 1:30 a.m., pressures Bell to impress the imbibers. To his credit he nicely cares for the tablers, even to politely stinging the hecklers in lightning fashion.

Opens with original lyrics to "Mack the Knife," sketch tracing course of history (Paul Revere, C. Columbus and Ponce de Leon) rates lusty mitting and throwaways ("Who put the cement in the Arrid?") keep the high humor vein. His own new sketches—routine of singing only song endings, a singer breaking in capped teeth and toupee, and a chopped-up version of old movies—rouses the tipplers to plenty palm praise. He does good, but brief, impressions of Grant, Kingfish, Durante, Lugosi and Karloff. Begs off, after clinching aud rapport, with "Thanks, you made a newcomer feel like an old stranger." *Bark.*

THE DREAM GIRLS (4)
Songs
8 Mins.
Apollo, N. Y.

The Dream Girls is an exaggerated tag for this quartet of Negro femmes. They're not that exciting visually or vocally. One of the gals handles the singing, while the other three work the rhythm end and, in doing so move around too much. *Jess.*

THE CRESTS (4)
Songs
7 Mins.
Apollo, N. Y.

The Crests, a mixed-male quartet, with one guy handling the singing and the other three providing a rhythm background, do a standard job. Their dress is neat and their delivery is good.

The group qualifies for the Apollo and other spots working a similar booking policy. *Jess.*

Vegas Waits

Continued from page 63

expand, along with the Sands hotel as well.

It seems that the present strip hoteliers will continue to expand as its needs require. It will be difficult to build new hotels for many years because of several factors. One of them is the high building costs. It's estimated that the per-room construction outlays go as high as $15,000 per unit. This cost can be hiked materially by the tremendous amount of coin that can be poured into nitery rooms and casinos. Thus it's hard to make an accurate per-unit estimate at this point for a new hotel.

Another factor inhibiting building of new hotels is the extreme scarcity of name talent which any inn would need to get started, unless it invested several hundred thousand dollars to bring in a foreign show, which per se guarantees no immediate success, whereas names furnish a better insurance of grosses. Another factor is the high initial outlays in casino operation. Each casino must have at lease $250,000 in reserve in case the tables go on a losing streak. Since hotels have to be built first before gaming licenses can be approved, it would be difficult to find a group of investors who would pour out upwards of $25,000,000 for a hotel just on speculation and could be turned down on a license after it's completed.

Meanwhile the Las Vegas inns are prosperous—more prosperous than at any time in the history of the resort. However, all agree that its biggest grosses are yet to come, and when the airlines start servicing Las Vegas with jets from a lot of still untapped areas, the present takes will seem like chicken feed.

Latin Quarter, N. Y.

E. M. Loew-Ed Risman presentation of Donn Arden Revue, "Sky High," with Dave Barry, Helene & Howard, Channing Pollack, Gimma Bros. (5), Kimo Lee Dancers (3), Don Arden Line, Jo Lombardi & Buddy Harlowe Orchs; $6.50 minimum.

The Latin Quarter's new production has gotten its first change of headliners with Dave Barry now topping the bill. It's still prime time in the nitery season and the production is sufficiently new to be fresh. Therefore the LQ doesn't have to stretch its bankroll unduly to maintain interest in the show.

With Helene & Howard as the other newcomer, the E. M. Loew-Ed Risman talent collection plays like a top nitery show should. The proceedings are fast and frolicsome, and the acts complement the excellent Donn Arden routinings.

Barry's humor is designed for the mass trade. It's broad, has a touch of familiarity and makes a heavy impact on the assemblage. Barry's major strength lies in the fact that he deals in familiar themes. A lot of it is admittedly cornball. But it's all treated professionally and with the skill of a knowing performer.

Helene & Howard, heralded as just back from the Lido, Paris, are in the comedy ballroomologists idiom but their zanyisms are an extension of the usual breakup terp routines. She has an excellent sense of humor and he's a suave foil. Their small-talk is of a parity worthy of a standup comic and a couple of nifties, especially in that beatnik routine, got spontaneous customer applause.

The other acts remain as is. Channing Pollack, the tall handsome magico, is an extremely smooth operator. He makes doves appear and reappear and tops it all off by making the birds and cage vanish. In addition, he manipulates cards expertly. The femme assistant is a looker and adds an added touch to the turn.

The Gimma Bros., are still around to provide nimble acrowork with a touch of comedics to enliven the turn. The imports give strength to the early part of the bill. In the production, the Kimo Lee Dancers, comprising two boys and a hula hip weaver, provide novelty in the aft portions with fire and machete dances.

Per usual, Jo Lombardi provides expert musical backing and danceable music as well, with Buddy Harlowe spelling the Lombardi crew.

Show errs on length. A little tightening, especially on the spec production numbers, would improve considerably. The globetrot is squared away effectively by that cuffo (?) Pan Am commercial and extending the Donn Arden ensemble routines is inclined to drag the show a little. *Jose.*

Hotel Roosevelt, N. O.

New Orleans, Nov. 2.

Marguerite Piazza, Billy Falbo, Leon Kelner Orch (12); $2.50 weeknight minimum, $4 Sat.

It's been a long time since an act stirred up as much excitement here as Marguerite Piazza. The former opera diva turned nitery performer, captivated a sellout preem aud in Seymour Weiss' plush Blue Room, and it's a certainty the rope will be up for the two weeks.

Miss Piazza never looked or sounded better. From her gay opening tune to a stirring "Vesti la Giubba" she demonstrates sterling showmanship in a top-drawer musicale.

Blending operatic and pop melodies, brunet beaut not only brings a fine voice but her turn is handled with authority.

Excellent wardrobing has the soprano in a svelte and clinging gown revealing a nifty chassis of hour-glass proportions at start, after which she does a modified peel revealing shapely gams. She does tunes from Broadway shows, a few numbers in the Italian vein and others including an upbeat "My Hero," a haunting "Danny Boy" for change of mood, and "Out of This World" with an effective trumpet byplay. More theatre music follows and then comes "Zip," when her shimmering sequin sheath is shed. She's equipped with socko material as well as some of the best bits of staging seen in a supper club.

Miss Piazza's finale is a delightful "Pagliaci" bit in which she changes from sophisticated singer to clown makeup at small dressing table in full view of tableholders. Bows off to heavy mitts.

Teeing off show is Billy Falbo, comedian-singer-dancer who also registers heavily in his debut. He socks across some very funny material, tosses in some classic bits of carboning of Durante, Ted Lewis and others, and weaves in some fast terp routines and panto.

Leon Kelner and crew dispense an excellent brand of rhythm to keep the floor crowded during the dance sessions. Bobby Blanque and Jack Delaney, band vocalists, also win favor. Kelner, a wiz at the 88, sparks the orch to keep the customers stepping. *Linz.*

Downstairs at Upstairs, N. Y.

Blossom Dearie, Hugh Shannon; $3 cover.

Personality is almost everything in a saloon and it was evidenced last Wednesday night when conferencier-boniface Julius Monk was away on a Puerto Rico vacation with result that his quasi-British (although U. S.-born) mien and manner, which usually quiets any crowd, was sorely missed. Both vocal-pianologists had a needlessly rough time of it for no particular reason since both Blossom Dearie and Hugh Shannon are authoritative pros and, once on, did compel attention. Nor was it a boozed-up crowd; just noisy.

It was a tough session for both, but Miss Dearie made her trick Steinwaying pay off, to her own modern vocalizing, and ditto Shannon, a saloon singer from way back, with his musicomedy standards done in modern manner.

An intimate room like the Downstairs-at-the-Upstairs (in other words the street-level cafe lounge with musical interludes) is ideal for both. They almost don't need the microphonic amplification which swivels at the upright. When the more elaborate "Pieces of Eight" revue holds forth, this multiple-story nitery then is labeled the Upstairs-at-the-Downstairs.

The reconverted John Wanamaker town house on West 56th St., just off 5th Ave., is one of the more attractive operations and is generally distinguished by a clientele as orderly and polite as Monk's excellent staff of waiters, hosts and barmen, some of them probably actors between-engagements. *Abel.*

Drake Hotel, Chi

Chicago, Nov. 6.

Constance Towers (with Roy Chamberlin, Jimmy Blade Orch. (6); $1.50 cover $2 Sat.

Constance Towers is a biz bringer par excellence for the plush Camellia House per the dinner show teeoff with every table occupied or spoken for, which too often isn't the firstnight case in this room.

On the visual side, Miss Towers is a head-to-toe dazzler, sleekly packaged in a way that's all class. Grecian sheath gown she wore typifies her apparel savvy, this one in particular being a most flattering creation. And happily, this whole aura of taste and sophistication transfers to her piping, which is Juilliard-trained, and with a fine, appropriate touch of smokiness at times for a normally middle-of-upper register soprano. Total effect sold convincingly to the clientele.

Naturally, romantic tunes get the emphasis. They're mostly from the musical stage, including a "Carousel" olio, but to tilt the tone she also offers a coupla items from the "Horse Soldiers" pic in which she appeared. Windup is a curious but tastefully offered mixture of "Love Is a Many Splendored Thing" and the operatic "One Fine Day." Arranger Roy Chamberlin at the piano gets per usual firstrate backing from Jimmy Blade's ensemble.

Betty Madigan is due in Nov. 27. *Pit.*

Cloister, L. A.

Los Angeles, Nov. 6.

Kirby Stone Four, Ann Henry, Geri Galian's Orch (7); $2 cover, two drink minimum.

The Cloister's current marqueeing of The Kirby Stone Four and sepia songstress Ann Henry is a good bet. It's a songathon bill with intervals of humor injected by the antics of the Kirby boys.

Miss Henry is a polished songstress. The ecstatic quality in her voice makes its point on "This Could Be the Start of Something Big," "Lonesome Road" and "Santa Baby" a la Eartha Kitt. Bits on Pearl Bailey and Louis Armstrong are also done adequately.

The Kirby's are a lot of fun. They treat the customers to both song and jokes. It all goes over. Turns at "Zing Went the Strings of My Heart," "It's Marvelous" and "Volare" are good listening as is their Columbia disk, "Everything's Coming Up Roses." The boys' versatility shows on takeoffs of Frankie Laine, Billy Eckstine and Tony Martin. Their act is geared to entertain.

Geri Galian's orch continues to hold over here to back both show and terpers. Current stand is in for two weeks. *Kafa.*

Blue Angel, N. Y.

(FOLLOWUP)

Current bill (mostly holdovers) at this dimly-lit intime room takes on additional strength via the starring of comic Shelley Berman. He currently is featured in the Broadway legit, "Girls Against the Boys," and has to make a quick getaway from this show to hit the eastside nitery in time for the first show. Berman obviously has come a long distance in little more than two years, since first caught by VARIETY when he was doing a 20-minute stint in a Chicago nitery.

So well-known and liked here is he that opening night the audience was clamoring for his more familiar routines. Nearly all of his routines are linked to the telephone base which by now is a Berman trademark.

Standout of the fresh material is the purported conversation by his father, replying to the actor-ambitious son's request for a $100 loan to pay for an acting school course. It's a realistic study in Yiddish dialog with a down-to-earthiness that helps put it across. Berman also has a PTA meeting setup wherein he calls for questions from the audience. Filled with plenty of laughs, this provides a fine closing bit.

Of course, Berman still retains several of his better telephone routines, the one about the homely youth getting a telephonic brush from his girl friend, Shirley, being outstanding. He also uses this in the legit show.

Outside of Mike Nichols and Elaine May, whose spot is taken by Berman, this is nearly the same layout that opened early last month. Another change is the emcee spot, held by Burt Howard for the last 10 years, which is taken by Bud McCreary, who is credited with having written, "Teen-Age Charleston," one of the better tunes introduced by Joanie, Johnny and Hal trio, holdover from the last show. This threesome seemingly has grown in popularity judging by the reception. Johnny, best voice of the trio, still clicks with his ballad, "Too Good To Be True."

Strongest carryover is Dorothy Loudon, who was in fine fettle opening night. "The Sea All Around Us," one of her major song parody efforts, mopped up the first show here. She retains "Mobile" as a sure laugh-provoker. A real fixture at this spot, this clever comedienne-singer has the outward appurtenances and inner drive to win even brighter laurels than possible on nitery circuits. Pat Scott still is a smoothie with her sexy songalog.

The new $7 minimum (also on openings) for weekends and $6 on weekdays apparently is no hinderance to the crowds going to this Herbert Jacoby-Max Gordon operation judging by the mob clamoring to get in on opening night. *Wear.*

Golden Slipper, Glen Cove, N. Y.

Davy Karr, Millie Vernon, Ray & Roman, Danny Davis & Al Castellanos Orchs; $2.50, $4 minimums.

Nitery centres have grown out of virtual wildernesses in the past few years. With shifts of population to the suburbs and the increased use of the automobile, the cafes have gone where the people are. The new styled suburban entertainment spots may be an outgrowth of the roadhouse of prohibition days, but it serves entirely different purposes. The old spots had the odor of couples sneaking off for bad booze, but the new country cafes deal in family entertainment with banquet biz as the major source of revenue.

Harold Snyder has now been operating the Golden Slipper at Glen Cove for about eight years, and it's a major going-out spot for the area. The cafe has been a prime showcase for talent of every description, and like many similar spots, it's a good spot to develop material and talent.

Davy Karr, in the comedy slot, has been working the suburban areas for some time, and has gotten to be an offbeat type operator. There's apparent organized disorganization in his method. He's seemingly becomes distracted and his asides are sometimes funnier than the regular material. He does okay before the family type trade.

Millie Vernon, who was recently at the Roxy, has been here for several weeks. Her forte is impressions of singers not generally heard, such as Jo Stafford, Billie Holiday and Jane Froman with her windup going to Judy Garland. She has a feeling for these singers and does them well. Her own material is welldone albeit somewhat overarranged at times.

Ray & Roman are youthful dancers with excel in the lifts and spins department. They are nice-looking, have good wardrobes and seem serious in attention-getting routines. They show need of more imaginative straight passages, but their tricks help them into staunch mitts.

The music for the show is by Danny Davis who plays an eloquent trumpet, and does some personable vocals. Al Castellanos plays enticing Latin Music. *Jose.*

Basin Street East, N. Y.

Benny Goodman (10), Bill Evans Trio; $2 cover charge.

Back from a click European tour, Benny Goodman is in for a 17-day stand at this east side nitery. On opening night (5), the band played two sets that ran over an hour and a half to highly receptive, near capacity audiences.

With Red Norvo, Flip Phillips and Bill Harris, Goodman ran through the standards that made the band of the '30s and '40s so famous, "After You've Gone," "Don't Be That Way," "Rose Room," "Sunny Side of the Street," "One O'Clock Jump" and many more. The nostalgia value is tremendous with the outfronters, a slightly older crowd than the general run of jazz audiences these days.

The group, besides the veteran jazzmen, is made up of young musicians with some progessive jazz ideas: Gene DiNovi, piano; John Markham, drums; Red Wooten, bass; Jim Wyble, guitar; Jack Sheldon, trumpet; and Jerry Dodgin, alto sox.

While Goodman, as always, insists on showmanship and the melodic, these young instrumentalists blend in to give a contemporary excitement to the proceedings. And it's a happy band, with no hint of the indifferent coolness of a good many jazz groups today. As usual, Goodman breaks down the band into smaller groups, mainly a couple of sextet setups, for variety and varying sounds.

A girl vocalist would really round it out, but vocals are out in deference to the cabaret tax.

The Bill Evans trio, a pleasantly modern piano backed by bass and drums, fills the bill. *Bill.*

Slate Bros., L. A.

Los Angeles, Nov. 6.

Paul Gilbert, Ketty Lester, The Players (4); cover, $1.50.

Give a clever standup comic half a chance and he'll come up with a fair shake for the cash customers. Paul Gilbert does more than that in his current stand at the Slate Bros.' La Cienega intimery—he manages to panic with some of his routines, and biz outlook should be pleasant during the next two weeks.

Gilbert, who's played 'em all Coast-to-Coast, starts slow but hits a fast pace early which holds through his entire turn. Best received of his many routines is a medic bit, for which he dons surgeon's attire and knocks himself out snapping his gloves. He winds by playing every instrument in the band.

Ketty Lester, a sepia artist with a figure, opens show and belts over half a dozen songs with a flourish. Among her numbers are "Making Whoopee" and "You Made Me Love You," which listen well. She replaces Jackie Paris, originally announced with Gilbert.

Henry Slate takes on emcee chores in his customary fashion, and The Players Four give good musical backing. *Whit.*

Gatineau, Ottawa

Ottawa, Nov. 7.

Ann Nichols, Semra, Franscia, Pat Morgan, Gloria Weston, Russ Thomas Orch (8); admission $1.

Current fare at the Gatineau Club adds up to a fast-paced bill with plenty of action. Billtopper Ann Nichols works a frenzied stanza that includes terp, 88ing, chirping, often all at the same time, with some hectic drumbeats tossed in to close. Small femme is an effervescent bundle who handles all chores nicely and garners top attention throughout. Standout is her tap routine, which she features. Semra (New Acts) has a colorful session of Turkish terping.

In with a Cuban stint Franscia is w.k. in these areas but switched from brunet to blond for her Gatineau terp-chirp session. Pat Morgan, the club's emcee, works a solo session to showcase his clicko pipes, then returns to sing with his wife, Gloria Weston, in a pair of tunes at the close of Miss Weston's bright canarying bit. Russ Thomas' house band showbacks pleasantly and plays for customer dancing. Pat Morgan and Gloria Weston move into the lounge between shows to make with chant and guitar. *Gorm.*

Ritz Carlton, Montreal

Montreal, Nov. 3.

Vicky Autier, Johnny Gallant, Paul Notar Trio; $1.50-$2 cover.

Montreal, Nov. 3.

Vicky Autier, making one of her frequent appearances here, impresses with a performance that is more restrained and polished than on previous sessions.

Handsomely groomed, Miss Autier offers an almost entirely new songlag for current stanza and all new items evidence good taste and savvy. Less attention is focused on her piano routines this time around and the concentration on her straight piping efforts gives her a stronger act. The piano sequence is still a solid section of routining but as now constituted makes her more of a cafe performer rather than a lounge entertainer.

Material is varied with femme moving easily from the ballads of Gallic love to the breezy musicomedy items. An audience participation number is just so-so and something this appealing chanteuse really doesn't need for ringsider attention. She has enough personality to ignore the obvious. Windup, as per, is at the piano and this triple-theatre covers the range from "Flower Drum Song" to her standby "Tea For Two" variations.

Backgrounding the Autier performance is the music of the Paul Notar trio and pianist Johnny Gallant who also do interlude sets in capable fashion. Miss Autier is in for four weeks which is something of a first in this boite as most acts are limited to three weeks. *Neuc.*

Hotel Monteleone, N. O.

New Orleans, Nov. 8.

Lisa Kirk (with Four Saints and Don Pippin), Nick Stuart's Orch (7); $2.50 weeknight minimum; $4 Saturdays.

Entertainment director Nick Stuart reopened the long shuttered Swan Room with Lisa Kirk and her four boys and an overflow crowd was on hand for opening. Miss Kirk is a solid click in her musicomedy capsule, one of the best staged acts to play spot.

Gorgeously gowned, Miss Kirk's 55-minute revue is tailored to perfection to this room. It's a welding of sophistication, songs, comedy and dancing loaded with production values.

Miss Kirk starts with a smart, fast-paced opener, "Traveling Light." She makes clever use of pieces of luggage as props with coursome of boys introing via song and terping. Songstress segues into solo stints of specially arranged evergreens and special material like "Little Girls" and "Far Away Places." Boys background with sock impact.

Miss Kirk leaves stage briefly for quick changes of costume. In one of them, for "Limehouse Blues," the evening's show-stopper, songstress reveals shapely gams and nifty chassis. *Linz.*

Bon Soir, N. Y.

(FOLLOWUP)

The Bon Soir continues to be one of the lead funspots in Greenwich Village. With its bill dominated with acts skilled in comedy, the nitery is generally a yock-laden place at virtually any time of the season. The current layout has a substitution, Fay De Witt for the departing Phyllis Diller. It's Miss DeWitt's bow here and her premiere performance indicates that she's now on the staff of regulars.

Miss De Witt has come in with a batch of new material which is skillfully performed. She covers a wide variety of comedy songs, has good small talk to accompany it, and she collects a series of well-spaced laughs throughout her turn. She opens with an autobiographical number, has an excellent bit on tranquilizers and even does a semi-serioso folk song bit describing a wench on her way to Dublin. All of this is responsible for some vigorous palm pounding.

The headliner continues as Jimmy Komack, one of the vets of the new comedy crop, who has sufficient mental health to make fun of the beatnik school. There's a thread of satire of the sick zanies throughout his act. It's an excellent exhibition spot for this type turn, being in the heartland of New York's beatnik bailiwick where their habits and effect upon the squareniks can be observed.

Rose Murphy, with Slam Stewart abetting her at the bass, is similarly a strong item in intimeries, travelling from cubicle to cubicle in this town and elsewhere. She continues to cast a baby-voiced spell on audiences with Stewart aiding her in song and comedy departments. Jimmie Daniels, the permanent emcee, contributes a brief song session for good results, and the Three Flames dish out fine musical backing. *Jose.*

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (C). Producer, Chandler Cowles (38 W. 56th St., N.Y.); director, Sidney Lumet; production assistant, Judy Peabody. Cast of 42. Available parts: sexy femmes 20-25; athletic men, 25-30, over six feet tall. Good diction required. Also available part for attractive teenage girl. Send resume and photo to producer, by mail only.

"Candles in the Rain" (D). Producers, James Melton, Garry Simpson & John Robert Lloyd (220 Central Park South, N.Y.). Available parts: Italian types: boy, 9, small, dark, intense. Mail photo and resume to producers; do not phone or visit in person.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N. Y.). Cast of Negro and white. Casting through agents only.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Girl from Outside" (MD). Producer, George Cayley; casting agent, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting agent.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Will consider photo and resume from general talent by mail only. Send to producers.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls about five feet (Karen Moore now playing the part); femmes, five feet-two inches or less (Jacqueline Mayo now playing it), several small boys, about 48-50 inches tall, several older boys, under five feet-eleven inches who can play teenagers. All must sing and dance.

"How to Make a Man" (C) Producers, Jay Garon & Morgan Wilson (224 E. 33rd St., N. Y.). Accepting photo and resume from young actors under 5 feet, 11 inches. Mail to producers, do not phone or visit; not seeing applicants at present.

"Irma La Douce" (MC). Producers, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: young character tenor-actor; young character male singer-dance, also good at tumbling. Apply through agents only. Seeking Negro Baritone, character, West Indian appearance. Mail photo and resume to casting director.

"Joshua Tree" (D). Producer, Richard Barr; director, Jose Ferrer (375 Park Ave., N. Y.). Available parts: police official, mid-40's; policeman, late 20's; insurance agent, mid-30's; elderly Scotch children's nurse; boy, to appear 5, vivacious; Negro maid, warm. Mail photo and resume to producer, c/o director at above address (mailing address only). Casting to begin in November.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro youth, early 20s, virile, handsome. Mail photo and resume to casting director. Script of the play is available in bookstores.

"There Was a Little Girl" (D). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.). Available parts: femme lead, 18, sensual looking blonde, well-to-do Philadelphian; girl, 15, pert, calculating; man, 50, slightly balding, sympathetic, ineffectual; femme, 45, attractive, amiable, self-possessed; man, 23, handsome, well-dressed, leading lady's fiance; two boys, 16, crazy about girls, tape-recording and Shakespeare; man, about 21, tough-handsome; black leather jacket type; man, 35-40, from Carolina, slight accent, publishes small magazine; police lieutenant. Mail photo and resume to producers or be submitted thru agent. Do not visit.

"World of Suzie Wong" (MC). Producers, David Merrick, Seven Arts Productions & Mansfield Productions; casting director, Michael Shurtleff (c/o Merrick, 246 W. 44th St., N.Y.). Seeking actors and actresses with Oriental appearance. Mail photo and resume to casting director.

"Yesterday's Waves" (D). Producer, Cavallaro Productions (Joe & Chuck Cavallaro, Woodward Hotel, 55th St. & 7th Ave., N.Y.). Available parts: male lead, 22-23, dark, moody, emotionally naive; femme lead, 40's, alcoholic; former seaman-fisherman, idealistic, family-devoted ex-convict; fisherman, late 30's, large, tippler, opportunistic; male lead's wife, 18, attractive, willful; delivery boy, 16. Mail photo and resume to producers.

OFF-BROADWAY

"Alley of the Sunset" (D). Producers, Wayside Productions (Box 121, Canal St., Station, N.Y.) director, John Duff Stradley. Available parts: ingenue, 24; juvenile, 34; leading man, 45; leading woman, 34; character man, 58; male, heavy, 45. Mail photo and resume to producers.

"Breaking Wall" (D). Producers, Phil Meister & Lionel Kaplan; director, Meister (103 W. 74th St., N.Y. 23). Italian types only. Available parts: man, 40, powerful, peasant; man, 30, sharp features, charming; ingenue, attractive; character actor, 20; other male and femme character roles, townpeople. Also needed are production assistants. Mail photo and resume to producer-director.

"Gay Divorce" (MC). Producer, New Princess Co.; director Gus Schirmer Jr.; casting director, Forrest Carter (211 E. 62d St., N.Y.). Available parts: sexy blonde, 20-30, large; dumb blonde, 20-30. Mail photo and resume to casting director.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N. Y.

"Lend An Ear" (R). Producers, Stephan Slane & Jenny Lou Law (c/o Renata Theatre, 144 Bleecker St., N. Y.). Auditions for replacements, 6-7 p.m. Wednesdays, at the theatre.

TOURING

"La Plume De Ma Tante" (MC). Producers, David Merrick & Joseph Kipness (246 W. 44th St., N.Y.); casting director, Michael Shurtleff; stage manager, Harold Store. Available parts: several femme dancers, five feet, six inches, little point work; femme, tall, blond, soprano; male, five feet, nine inches, bass baritone; male, fat, under six feet, pantomime; femme, tall, dark, for specialty dances; femme, small, blond, ballet background, for specialty dances; male, singer-dancer, about five feet, five inches. Knowledge of French not necessary, but Continental looks preferred. Mail photo and resume to stage manager, c/o casting director.

FOREIGN

"Ol' Man Satan" (MD). Producer Luben Vichy; author and casting representative, Donald Heywood (211 W. 53d St., N. Y.). Negro-cast musical being cast for projected London presentation. Available parts: Moses; male and femme dancers. Mail resume and photos to Heywood, at above address. (See also Broadway production, listed above.)

PARIS

"Raisin in the Sun" (D). Producer, Gilbert Miller; casting contact, George Banyai (CI 6-1940). Part available: French-speaking Negro character woman to play the mother. Phone casting contact.

SHOWS IN REHEARSAL

BROADWAY

"Free & Easy" (D). Producer, Stanley Chase (139 W. 44th St., N.Y.; JU 6-5541).

"Lysistrata" (MD). Producers, Richard Krakeur & Lysistrata Productions (47 E. 74th St., N. Y.; UN 1-0941).

OFF-BROADWAY

"Dinny and the Witches" (MD). Producers, Jess Kimmel & Alfred Stern (1 Sheridan Square, N.Y.).

"Innocent One" (D). Producer, Paul Libin (c/o York Theatre, 1185 First Ave., N. Y.).

"Little Mary Sunshine" (MC). Producers, Frank Bollinger, Cynthia Baer & Robert Chambers (50 E. 10th St., N.Y.).

FUTURE SHOWS

BROADWAY

"Amber View" (D). Producers, H. Clay Blaney (36 CPS, N. Y., JU 2-6353) & Ramsey Burch.

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"Beg, Borrow or Steal" (MC). Producer, Eddie Bracken (c/o Courtney Burr, 58 W. 57th St., N. Y.; CI 5-9151).

"Best Man" (D). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 3-7500).

"Birds of Summer" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895.

"Captains and the Kings" (D). Producer, David March (200 W. 57th St., N. Y.).

"C'Est La Vie" (MC). Producer, Charles K. Peck (200 W. 57th St., N. Y.; CI 5-0450).

"Christine" (MC). Producers, Oscar Lerman & Martin Cohen (10 E. 76th St., N. Y.).

"Come Spring" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Con Amore" (CD). Producer, Jed Harris (19 E. 53d St., N. Y.; PL 8-1109).

"Dream Girl" (MC). Producer, Cy Feuer & Ernest H. Martin (150 E. 52d St., N.Y.).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141).

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Flowers of Evil" (D) Producer, Leona Gould (temporarily: 23 E. 74th St., N. Y.).

"Good Soup" (La Bonne Soupe) (C). Producer, David Merrick (246 W. 44th St., LO 3-0830).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild (5 E. 76th St., N. Y.) and George Brandt.

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"Hundred Yard Dash" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895).

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Jazz Train" (MC). Producer, Al Nano (300 E. 44th St., N. Y.).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"Last Days of Lincoln" (D) Producer, Alexander H. Cohen, (40 W. 55th St., N. Y., CI 6-0594).

"Laurette" (D). Producer, Alan Pakula (temporarily: 3 E. 54th St., N. Y.).

"Leaven of Malice" (C). Producer, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Long Dream" (D). Producer, Cheryl Crawford (49 W. 45th St., N.Y.) & Joel Schenker.

"Lovely Light" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Lucky Jim" (D). Producer, Don Herbert (745 Fifth Ave., PL 1-1290).

"Mad Avenue" (D). Producers, Tony Faillace (59 E. 54th St., N. Y.) & Howard Henkin.

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N. Y., LO 3-0380).

"Sweet Love Remember'd" (D). Producers, Martin Gabel & Henry Margolis (439 Madison Ave., N.Y.).

"Tattooed Countess" (D). Producers, Charles Bowden & Ridgeley Bullock (137 W. 48th St., N. Y.; CO 5-2630).

"Thurber Country" (C-D). Producers, Michael Davis, Helen Bonfils & Haila Stoddard (16 W. 55th St., N. Y.).

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

"Trumpet Calling" (D). Producer, Eddie Dowling (130 W. 44th St., N. Y.).

"Tumbler" (D) Producers, Playwrights Co., (745 Fifth Ave.; PL 3-7500) & Alfred de Liagre Jr.

"Viva Madison Avenue" (C). Producer, Selma Tamber (35 W. 53d St., N. Y., JU 6-1890.

OFF-BROADWAY

"Come Share My House" (D) Producers, Richard Karp & Gayle Hinckey (100 Seventh Ave. S., N. Y.).

"Sive" (D). Producers, Irish Players (c/o Seven Arts Centre, 120 Madison Ave., N.Y.).

"Tall Green Grass" (D). Producer, Joseph Beruh (99 Seventh Ave., N. Y.; CH 2-9609).

SIGNED

BROADWAY

"Fighting Cock": Roger De-Koven, Rhoden Streeter.

"Fiorello": Harvey Lembeck.

"Free and Easy": Clark Morgan.

"Midnight Sun": Cathleen Neal (succeeding Dolores Dorn-Heft).

OFF-BROADWAY

"Big Knife": Norma Cates, Nancy McCarthy, Carroll O'Connor.

"Little Mary Sunshine": Sallie Bramlette, Jana Stuart, Ed Riley, Jerry Melo, Rita Howell, Eileen Brennan, John McMartin, John Aniston.

"No Trifling with Love": Ralph Drischell, William Griffis, Richard Kintner, Phil Fleet, Dorothea Griffin.

Cafe-Recording

Fred Strauss (CI 7-5990) is seeking femme pop singer, 17-22, attractive, to work with vocal trio. Phone for appointment.

Films

"Murder, Inc." 20th Century Fox; co-producers, Larry Joachin & Burt Balaban; casting office, Princess Productions Corp., (11 W. 42d St., N. Y., room 1556). Cast of 133 speaking roles. Parts available: court official, gangster and numerous gun moll types, both young and old. Photos and resume, particularly for femme roles, should be mailed to casting office. Do not phone or visit office.

Opera

"Deseret." Producer, Warren Steibel (c/o Phyllis Anderson Theatre, 2d Ave. & 4th St., N.Y.) Opera in English, without chorus or ballet, alternating companies will be selected. Parts available: lyric dramatic soprano lead, 19; baritone lead, 61, dynamic, romantic tenor lead, contralto, 45, warm motherly; baritone, 50's, stern; dramatic soprano, 40, sympathetic. Mail photo and resume to producer, c/o theatre.

Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for tv commercials. Mail to above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Casting director, Paula Hindlin (524 W. 57th St.).

Dela McCarthy Assoc. 41 E. 67th St., N. Y.). Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N. Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 575 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Art Thebado, 524 W. 57th St. Casting from files. Mail photo and resume.

N. W. Ayers & Sons, Inc. (30 Rockefeller Plaza, N.Y.); casting director, Guy Wallace. Accepting photo and resume of general talent applicants by mail only for appointment. Won't see applicants without appointments.

"Play of the Week." Producer, Lewis Freedman; associate producer, Henry Weinstein; casting director, Marc Merson (WNTA-TV, 10 Columbus Circle, N.Y.). Accepting photo and resume of general talent, by mail only.

"Robert Herridge Theatre" CBS-TV; producer Robert Herridge. Mail photo and resume to casting director Art Thebado, 524 W. 57th St., N.Y.

Talent Corp. of America (119 W. 57th St., N.Y.). Seeking new personalities; teenager who sing-dance-act, some experience required. Mail photo and resume to Pat James, at the above address. Do not phone or visit.

Willard Alexander, Inc. (425 Park Ave., N.Y. 22); Casting director, Michael Hartig. Accepting photos and resumes of attractive and also wholesome types for tv commercials and films; also interested in established musical comedy performers. Submit inquiries by mail only. Suitable applicants will be contacted for appointment.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

All King's Men, E. 74th St. (10-16-59).
Billy Barnes, Carnegie (6-9-59).
Boy Friend, Cherry Lane (1-25-58); closes Nov. 29.
Connection, Living Th'tre (Rep) (7-15-59).
Deirdre of Sorrows, Gate (10-14-59).
Enemy of the People Actors (2-4-59).
Guitar, Jan Hus (11-10-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Legend of Lovers, 41st St. (10-27-59).
Lend An Ear, Renata (9-24-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mis-Guided Tour, Downtown (10-12-59).
No Trifling, St. Marks (11-9-59).
Our Town, Circle in Square (3-23-59).
Orpheus, Gramercy Art (10-5-59).
Shadow & Substance, Tara (11-3-59).
Summer 17th Doll, Players (10-13-59); closes Nov. 29.
Three Sisters, Fourth St. (9-21-59).
Tonight Improvise, L'v'ng Th'tre (11-6-59).
U.S.A., Martinique (10-28-59).
Threepenny Opera, De Lys (9-20-55).
Vincent, Cricket (9-30-59); closes next Sunday (15).

SCHEDULED OPENINGS

Ballad Jazz St., Mews (11-11-59).
Big Knife, 7 Arts (11-12-59).
Dinny & Witches, Theatre One (11-17-59).
Mary Sunshine, Orpheum (11-18-59).
Lysistrata, Phoenix (1-24-59).
Time of Vengeance, York (12-10-59).
Peer Gynt, Phoenix (1-12-60).
Deseret, Anderson (1-25-60).
Winterset, Phoenix (3-1-60).
Henry IV, Part 1, Phoenix (4-19-60).

LOS ANGELES

Carnival Island, Ebony (9-29-59).
Enemy of People, Civic (9-22-59).
Firebrand, Stage Society (10-16-59).
George Dillon, Players Ring (10-20-59).
Girls in 509, Gallery (9-25-59).
Iceman Cometh, H'wood Centre (9-18-59).
Murder in Barn, Las Palmas (8-25-59).
My Sister Eileen, Valley (10-23-59).
Our Town, Pasadena (11-6-59).
Summer 17th Doll, Bev. Hills (10-23-59).

SCHEDULED OPENINGS

Night Circus, Th'tre Arts (11-12-59).
Our Town, Pasadena Playh'se (11-5-59).
Time Remembered, N. H'wood (11-14-59).
Hatful of Rain, Valley (11-27-59).
Design Living, Stg. Society (12-15-59).

Scheduled B'way Preems

Sound Music, Lunt-Fontanne (11-16-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
Loss of Roses, O'Neill (11-28-59).
5 Finger Exercise, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
Fighting Cock, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).
Greenwillow, Alvin (3-3-59).

LONDON SHOWS

(Figures denote opening dates)

Aspern Papers, Queen's (8-12-59).
Aunt Edwina, Fortune (11-3-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Crooked Mile, Cambridge (9-10-59).
Edwardians, Saville (10-15-59).
Farewell, Eugene, Garrick (6-5-59).
Fine Fettle, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
French Mistress, Princes (6-4-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Les Freres Jacques, Adelphi (10-28-59).
Lock Up Daughters, Mermaid (5-28-59).
Look After Lulu, New (7-29-59).
Marriage-Go-Round, Piccadilly (10-29-59).
Merry Widow, Coliseum (9-1-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
My Friend Judas, Arts (10-21-59).
One More River, Westminster (10-6-59).
Pleasure His Co., Haymarket (4-23-59).
Pieces of Eight, Apollo (9-23-59).
Repertory, Old Vic (9-3-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Rollo, Strand (10-27-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Sound of Murder, Aldwych (8-5-59).
Suddenly Spring, Duke York's (11-4-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).

SCHEDULED OPENINGS

Suzie Wong, Prince Wales (11-17-59).
Rosmersholm, Royal Ct. (11-18-59).
Man's Job, Arts (11-18-59).

CLOSED

Blue Magic, Prince Wales (2-19-59).
Kensington SQ's, W'stm'nst'r (10-13-59).

Negro Actor Employment

The following is a breakdown of Negro employment in New York legit for the last four seasons, as compiled by the Actors Equity Committee on Negro Integration:

	'55-'56	'56-'57	'57-'58	'58-'59
Jobs Available				
Broadway	142	75	182	24
Off-Broadway	25	47	26	21
Shows Using Negroes				
Broadway	20	11	24	9
Off-Broadway	8	11	6	9
Integrated Shows				
Broadway	7	2	10	5
Off-Broadway	4	2	3	3

Negro Actor Employment on B'way Reached 4-Year Low Last Season

A move for increased casting of Negroes in Broadway legit came a cropper last season. That's evident in statistics compiled by the Actors Equity Comittee on Negro Integration. A report by the committee, which has been surveying the situation for the last four seasons, reveals a total of 24 jobs were available to Negroes on Broadway during the 1958-59 frame. That figure is substantially below the tallies registered the preceding three semesters.

Only four shows employed Negroes during the 1958-59 spread, the lowest number for the four seasons. The number of integrated shows during the season was five, representing a 50% decline from the 1957-58 tally. The Equity rundown for last season is based on a total of 62 shows. The report attributes the huge decline in employment to a lack of shows requiring large Negro casts, such as "Jamaica" during the 1957-58 session.

Last season's big Negro entry was "Raisin in the Sun," which is still running. Although there were more shows (9) employing Negro actors off-Broadway last season than the previous semester, the number of jobs available (21) was the lowest of the four semesters surveyed. Integrated casting off-Broadway during 1958-59 held even with the previous season at five.

A statement appealing for increased employment and integration of Negro performers in legit was issued early last year by a committee comprised of members of the Dramatists Guild, the League of N. Y. Theatres and Equity. The statement, emphasizing the need for having the expanded role of Negro citizens in the U. S. "adequately portrayed in the entertainment arts" was sent to all managers and producers.

Opera in Field House

Peoria, Nov. 10.

Opera arrives here Nov. 16 when a troupe of 60 artists brings "Rigoletto" to the Bradley U. fieldhouse.

The cast is headed by Josephine Guido, Pelayo and Edy Ruhl. Presented by the New York Opera Festival, "Rigoletto" is sponsored by the Bradley Aumni Assn. Top price for the one-nighter is $4.

Foresees Doom Of British Theatres Outside London

London, Nov. 10.

The doom of theatres outside London's West End is predicted by Arts Council secretary-general William Emrys Williams, unless action is taken to halt the trend. The life-expectancy of local theatres is only "a few years," he figures. In several cases, repertory theatres are liable to close this fall and winter.

Williams, making his prognostications in an introduction to the council's annual report, declares that since last spring receipts in almost all houses outside London have fallen steadily, to the degree where 50% attendances are now the optimum average. Former "steady patrons are staying away in increasing numbers.

The secretary-general gives several reasons for the decline, including last summer's long spell of fine weather, the growing dinginess of theatres too poor to afford paint or new seating, the expansion of credit purchase, and television. The last-named is a factor, he declares not least because it is itself offering so much excellent drama.

Estimating that an immediate sum of $280,000 is necessary to help stock companies regain their audiences and refurbish their theatres, Williams suggests, that part of any levy on commercial tv should go to the arts, while some of the radio license revenue could be likewise allocated.

Matinee 'Opening Night' Is a Flop in West End; It's Been Done on B'way

London, Nov. 10.

The experiment of having the "first-night" of Jack Popplewell's new comedy, "And Suddenly It's Spring" as a matinee, with no evening performance on the first day has proved a flop. The intention of producer Peter Saunders was to get notices of the play into more newspaper editions and also to get away from the usual socialite and rubberneck atmosphere of a typical first-night audience.

Saunders told VARIETY, "There has been such general resentment of the experiment that I must bow to the public's wishes and get back into the old rut. I shan't try an afternoon 'first-night' again."

Though not decked out in evening finery, most of the usual first night theatregoers turned up, including a force of gallery patrons who, wrongly believing that Saunders' move was an attempt to

(Continued on page 76)

'Music Man' No Benefit For Non-Equity Horse

Chicago, Nov. 10.

The Actors Fund benefit performance of "Music Man" here a week ago found the nut $33 higher than anticipated. It developed that one member of the cast wasn't a member of Equity and had to be paid. That was the horse, Morocco, who does a walkon.

The performance grossed $7,800, considered good for a show that has been running here 10 months. The Actors Fund cut is computed at around $5,600.

3 Plays by Giraudoux Are Current in Berlin

Berlin, Nov. 3.

With three plays on the local boards, Jean Giraudoux is currently the most performed playwright in West Berlin.

The privately owned Theatre am Kurfuerstendamm is offering the late Frenchman's "Ondine." The city-owned Schiller Theatre has "The Madwoman of Chaillot" in its current repertory. The Schlosspark Theatre, another municipal house, recently preemed "The Trojan War Will Not Take Place," which was done 12 years ago at the local Hebbel Theatre.

The critics and public seem to prefer "Trojan War" best of the three. The theme of "Ondine" appeals much to average audiences, but the press finds neither Leonard Steckel staging nor the title performance by Liselotte Pulver unsatisfying.

"Trojan War," whose ironic theme has timely application, benefits from a superb cast, including Erich Schellow, Bernhard Minetti, Walter Frank, Tilly Lauenstein, Roma Bahn and Annemarie Dueringer.

Arnold-Littler Pantos

London, Nov. 3.

Pantomime takes over in a dozen Moss Empire's houses this Christmas, with something like 30 top names due to be employed. Harry Secombe, Roy Castle and the new soubrette discovery, Sally Smith, will star in Val Parnell's 11th Palladium panto, "Humpty Dumpty."

Tom Arnold will stage four pantomimes. They will be "Jack and the Beanstalk" at the Empire, Liverpool, with Hylda Baker and Jimmy Clitheroe; "Robinson Crusoe" at the Palace, Manchester, with Bobby Thompson and the Three Monarchs, and "The Sleeping Beauty" at Royal, Nottingham.

Arnold is also presenting a revival of "The Dancing Years," with Barry Sinclair and Olive Gilbert, at the Empire, Edinburgh, and with Emile Littler, will offer Dickie Valentine and Norman Evans in "Aladdin" at the Empire, Birmingham. Littler's own plans include presentations of Nat Jackley in "Dick Whittington" at the Royal, Hanley, and Charlie Cairoli and Ken Platt in "Goody Two Shoes," at the Empire, Leeds.

'Tenth' in Black After 10 Weeks

"Tenth Man" is expected to recoup its cost by early January, or after 10 weeks on Broadway. That estimate is based on anticipated sellout business for the Paddy Chayefsky play, which can earn an operating profit of around $8,000 weekly at capacity. The Saint Subber-Arthur Cantor production, capitalized at $150,000, cost about $71,000 (excluding bonds) to open at the Booth Theatre, N. Y., last Thursday night (5).

The play is figured to have earned around $3,000 last week on a sellout $22,400 gross for its first four performances and two previews. The potential gross at the 807-seater is $32,000. Backers of the show are scheduled to get an initial $30,000 repayment on their investment next week. The play, which was directed by Tyrone Guthrie and has no stars, was favorably received by the daily newspaper critics, getting six endorsements and one no-opinion notice.

K.C. STARLIGHT SEASON MADE $63,600 PROFIT

Kansas City, Nov. 10.

Preliminary estimates of a profitable season of the Starlight Theatre, local outdoor summer musical series, were verified in a report to the executive committee. The profit, predicted as over $50,000, turned out to be $63,600, according to Starlight president Frank Pritchard.

That was the second-highest net in the nine-year history of the operation, and the first since 1953. There was a $60,665 loss in 1958. Over the nine years the series has been presented the aggregate loss has been about $120,000, underwritten by local business men.

Primarily due to good weather, with only two night rained out during the 77-performance season, the attendance totalled 343,000 last summer, an increase of 15%. Although the exact figures for the season aren't yet available, because season ticket sale returns are still coming in, it's estimated that the total gross was approximately $639,000.

Actor Employment

The following is the official Actors Equity record of membership employment for last two weeks.

	Last Week	Previous Week
B'way and Road		
Dramatic	643	647
Musical	760	799
Stock (N. Y.-bonded)		
Dramatic	106	126
Musical	83	107
Miscellaneous		
Off-B'way	296	305
Industrial	45	59
Non-N.Y.-bonded	*174	377
Total employed	*2,107	2,420
Membership	11,532	11,632

** Figures from Chicago and Toronto areas not reported.*

Dublin Padlocking of 'Ginger Man' Brings Legal Action From London

London, Nov. 3.

The forced closing Oct. 28 of "The Ginger Man" at the Gaiety Theatre, Dublin, has brought instructions from the show's London management that writs be served on the local Archbishop, the theatre owner and on the business manager of Globe Productions. The papers mention "conspiracy to break the contract."

"Ginger Man" is J. P. Donleavy's dramatization of his own novel about a drunken loafer. It was presented by Spur Productions, of London, in association with Globe Productions, of Dublin, of which William P. Ryan is business manager. Louis Elliman is manager of the Gaiety.

According to Philip Wiseman, producer of the show and co-director in Spur with Tony Walton, the three-day tale is one of perplexity and frustration unheralded by the prediction of Ryan, who saw "The Ginger Man" during its six weeks at the Fortune in London, that there'd be no trouble in presenting the piece in Ireland.

Accordingly, the play opened Oct. 26 to, declares Wiseman, a very warm reception. "One man in the 1,300 present stood up in the second act and said 'this has gone far enough,'" the producer told VARIETY, "but at the end of the play he was seen by witnesses to applaud."

Diary of Events

The diary of subsequent events, as per Wiseman, went like this. At the end of the performance, Elliman presented a list of cuts that included an entire scene from the second act.

With Donleavy, Wiseman presented himself in the theatre greenroom the following afternoon to discuss these, also present being Ryan, cast members, Elliman's the-

(Continued on page 76)

But Will It Come?

London, Nov. 10.

William Douglas Home, whose latest comedy, "Aunt Edwina," was generally panned, had the last word.

"I don't write for the critics," he commented. "There aren't enough of them. I write for the public."

Package Tourers Seen Key Issue In Barn Confabs

Package productions, which have developed into a strawhat staple, are expected to be a major issue in the upcoming contract negotiations between Actors Equity and summer theatre managers. Union members have objected to certain abuses connected with package presentations and Equity is intent on implementing remedial measures.

The performers are concerned chiefly with such matters as unpaid layoff periods resulting from cancelled bookings and salary manipulations by some theatres when extra performances are involved. Under the present setup, package performers are employed on jobbing contracts and sign separate pacts with each theatre played. The packager's sole responsibility is to put the show together and line up bookings. There are no contracts between the packagers and the performers.

A resolution was passed at a recent Equity meet that the union's stock committee make a thorough study of the package system and that steps be taken in the upcoming contract negotiations so that "no actor suffer a loss of consecutive employment or lowering of contractual salary."

A prior attempt by Equity to force packagers to assume responsibility for the performers failed. The method used required every jobber to rehearse five days for each theatre played. The system was effective in eliminating abuses, but the actors objected on the ground they were being forced to rehearse at rehearsal pay instead of getting full salary.

Having packagers put up blanket bonds, as recommended by an Equity member, is almost certain to be opposed by the packagers, who argue that they have no control over the theatres booked.

Miami's Coconut Grove Reopens With 'Feeling'

The Coconut Grove Playhouse, Miami, launched its 1959-60 season Oct. 3 with Robert Q. Lewis and K. T. Stevens in "Once More, With Feeling." The productions at the George S. Engle operation are being cast in New York by Floyd Ackerman Associates and include a tryout of Nellise Child's "Bird of Time," opening Dec. 29.

Each of the productions at the spot will run two weeks, with Kim Hunter and Jeffrey Lynn in "Summer and Smoke" as the second offering and Pat O'Brien in "Father of the Bride" and Hildegarde's one-woman show following in that order. The Hildegarde stand will be followed successively by "Bird," Paul Hartman and Jane Kean in the revue, "Angel in the Wings," and Margaret Truman in "Happy Time."

The balance of the season hasn't been set yet. The organization handling the casting is headed by Ackerman and Viola Rubber. The staff for the Playhouse includes Robert Ward, general manager; Ivan Davis, company manager; Owen Phillips, resident director; Robert Soule, set designer; Tom Jefferson, publicity-promotion director; Sheila Hill, pressagent, and Marie Fredericks, theatre party representative.

Dick Falk has joined **M. D. ("Doc") Howe** as associate to pressagent **Bernard Simon.**

Station WJR in Detroit Covering B'way Openings; R & H 'Music' as Starter

Detroit, Nov. 10.

Shirley Eder, show biz commentator for WJR, will cover all important Broadway legit openings beginning with "Sound of Music," starring Mary Martin.

The initial review and interviews with cast members and first nighters will be broadcast on WJR immediately following the premiere performance next Monday night (16) at the Lunt-Fontnne Theatre, N. Y..

An open telephone line will be maintained for the purpose and Miss Eder's report will break into whatever show happens to be on at the time—usually a disc jockey program.

The first nighter account will be rebroadcast on Miss Eder's weekday stanza, "This Is Show Business," the following day. Stating that this is the first time a Detroit radio station has covered a N. Y. legit opening "Live," Miss Eder declared it was part of WJR's comprehensive news and cultural events policy.

The 50,000-watt clear channel station, which recently severed connections with CBS, is going on the theory that since many Broadway producers advertise in Detroit newspapers, Broadway-bound local residents are likely to be interested in a critical opinion of the shows.

Guthrie Planes to S.F. To Scout Theatre Plan

British director Tyrone Guthrie, currently represented on Broadway as stager of "Tenth Man," planes to the Coast next Friday (13) to explore the possibility of establishing a permanent acting company in San Francisco. Associated with him in the plan to form such a company outside of New York are producer Oliver Rea and production manager Peter Zeisler.

Guthrie will scout other cities besides Frisco as a base for the company, which would perform standard works such as "Hamlet," "Don Carlo," "Volpone," "The Alchemist," "St. Joan," "Mourning Becomes Electra," "Orestes" and "Skin of Our Teeth."

Shows on Broadway

The Tenth Man

Saint Subber & Arthur Cantor presentation of three-act (four scenes) drama by Paddy Chayefsky; staged by Tyrone Guthrie; setting and lighting, David Hays; costumes, Frank Thompson; associate, Caroline Swann. Features Donald Harron, Jacob Ben-Ami, Arnold Marle, George Voskovec, Lou Jacobi, Risa Schwartz, Gene Saks, David Vardi, Jack Gilford. Opened Nov. 5, '59, at the Booth Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights, $9.20 opening.

Hirschman ... Arnold Marle
Sexton ... David Vardi
Schlissel ... Lou Jacobi
Zitorsky ... Jack Gilford
Alper ... George Voskovec
Foreman ... Jacob Ben-Ami
Evelyn Foreman ... Risa Schwartz
Arthur Brooks ... Donald Harron
Harris ... Martin Garner
Rabbi ... Gene Saks
Kessler Boys ... Alan Manson, Paul Marin
Policeman ... Tim Callaghan

Paddy Chayefsky, who is noted for his slice-of-life film, legit and television dramas about ordinary people, has now come up with a miracle play, an original and, for Broadway, a novel work. "The Tenth Man," which Saint Subber and Arthur Cantor presented at the Booth Theatre last week, is about faith healing. It's engrossing entertainment as well as impressive drama.

The idiom is Judaism and Jewish folklore, but while the play will probably be particularly interesting to Jewish audiences, its appeal won't be limited to them. For playgoers who may be moved by fervent expression of faith, leavened with down-to-earth humor, "Tenth Man" offers a rewarding evening.

Set off by generally enthusiastic reviews from the first-stringers, the show has started as boxoffice smash, b it remains to be seen how mu staying power it will have. The fact that it's a moderate production to operate enhances its prospects for earning a sizable profit and, of course, for holding on for a long run. With resourceful adaptation, the script could make a good picture.

The original title, "The Dybbuk of Woodhaven," was peculiarly suitable in terms of locale and content, but was changed as puzzling to the general public and therefore a potential boxoffice deterrant. Anyway, the scene is a modest residential community on Long Island and the story is about an 18-year-old girl possessed by a dybbuk, or evil spirit. The title refers to the orthodox Jewish belief that a quoroum of 10 is necessary for the ceremony of exorcizing the demon.

After considerable vaudeville-type comedy in the Jewish vernacular and leaning toward such topics as exasperating daughters-in-law (as a ponderous switch from mother-in-law jokes) and getting lost on the subway, Chayefsky gets down to the core of the situation. The tenth man is the cop-on-the-beat, who is only vaguely aware of what's afoot, but the key witness is a disillusioned young lawyer with a suicide complex.

Moved by the solemn ritual in the rundown synagogue, the unstable youth becomes hysterical and faints, and his own symbolic dybbuk is exorcized. When he regains consciousness he wants to marry the gril who, it's implied, is also now on the way to recovery. Since she had been diagnosed as an incurable schizophrenic due for lifelong commitment to a sanitarium, the prospects for their marriage may be a matter of speculation for playgoers who like to contemplate the after-the-curtain lives of theatrical characters.

What's more to the point is that as the rapturous couple leaves the synagogue, one of the devout elders remarks wonderingly that the once-doubting young man has come to believe in God. "He still doesn't believe in God," observes one of his companions, "he merely wants to love. But, gentlemen, when you stop and think about it, is there any difference?"

Although Chayefsky makes clear that there could be a psychloogical explanation for the seemingly miraculous cure, it's evident that his primary concern is not logic but mysticism. What's important, he emphasizes, is faith in something, whatever it may be. As the synagogue's patriarch says at one point, it's better to believe in dybbuks than in nothing.

If some Christians may be puzzled by the many Jewish references, or simply not sufficiently interested in a show outside their ken, others may be attracted by the novelty of it, or be sold by favorable word-of-mouth. The Jewish public will, of course, be strongly drawn.

There is likely also to be disagreement among Jewish audiences. Many will relish it, including what used to be known in show biz as "Hebe jokes," while others may be offended by just these items. There will almost inevitably be resentment at one rather ponderously inserted scene in which a young go-getter rabbi discusses by long-distance phone with a former fellow-seminary student the material aspects of their calling. His friend, he finally assures him, is too idealistic to be a rabbi.

But despite any imperfections, "Tenth Man" is fortunate in the vigor and skill of Chayefsky's writing, the strong characters and pungent, propulsive dialog that has marked the author's previous work. Under Tyrone Guthrie's compact, flexible and smooth-flowing direction, the performance is enormously winning. Arnold Marle has impressive dignity as the elder with a visionary faith, and there are moving portrayals by Donald Harron as the cynical young attorney, Risa Schwartz as the distraught girl, Jacob Ben-Ami as her agonized grandfather, David Vardi, Lou Jacobi, Jack Gilford and George Voskovec as varyingly dutiful members of the congregation, and Gene Saks as the young rabbi with a Rotarian approach to religion.

"The Tenth Man" represents the managerial debut for Cantor, who's for several years been one of the busiest Broadway pressagents, with numerous clients in legit, as well as in television, publishing and other fields. *Hobe.*

The Highest Tree

Theatre Guild & Dore Schary presentation of three-act (five scenes) drama by Dore Schary, staged by the author; setting and lighting, Donald Oenslager; costumes, Marvin Reiss; production manager, Jean Barrere; associate producer, Walter Reilly. Stars Kenneth McKenna, Diana Douglas, Howard St. John, William Prince; features Natalie Schafer, Richard Anderson, Frank Milan, Joe De Santis, Larry Gates. Opened Nov. 4, '59, at the Longacre Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights, $8.60 opening.

Aaron Cornish ... Kenneth MacKenna
Isabel ... Miriam Goldina
Dr. Robert Leigh ... William Prince
Susan Ashe ... Natalie Schafer
Frederick Ashe ... Howard St. John
Frederick Ashe Jr. (Buzz) ... Robert Redford
Steven Cornish ... Frank Milan
Caleb Cornish ... Richard Anderson
Amy Cornish ... Gloria Hoye
Mary Macready ... Diana Douglas
Bronislau Partos ... Joe De Santis
Jane Ashe ... Elizabeth Cole
Arkady Clark ... Robert Ritterbusch
John Devereaux ... Larry Gates
Gloria Cornish ... Shirley Smith

Although practically everything about "The Highest Tree" merits respect, the show itself doesn't stir enthusiasm. Dore Schary is a man of intellect and conscience as well as talent, and in his new drama which opened last week at the Longacre Theatre he has written a terribly serious play on a momentous subject. If it were effective, it would be an important play, but there's no escaping the impression that "The Highest Tree" doesn't come off.

This is a thoughtful and challenging work about one of the most urgent problems of our time. It deals with nothing less than the future of mankind, involving the moral dilemma of a top nuclear physicist who is brought face to face with the knowledge that atomic explosions are contaminating the earth and threatening the survival of the human species, if not all life.

The question posed is all too real, the characters are lifelike and some of the scenes are intensely moving. Nevertheless, "Tree" just doesn't "work" as theatrical entertainment, and in the end it is unsatisfying. Anyone but the frivolous-minded should find the play reasonably interesting, and also provocative and admirable, but although Schary as author and director presents his ideas in terms of familiar characters and recognizable situations, the ultimate reaction is a letdown.

Part of the fault lies in the leading performance of Kenneth McKenna, top-starred as the scientist who, on learning that he is fatally stricken with leukemia, and knowing that he is to have a grandchild whom he may not live to see, faces the question of how he can justify his existence in the six months or so he has left.

Indications are that Schary wrestled with the writing of several of the key scenes, probably including the placement of the decisive passages in which the scientist, his tongue loosened by too many highballs, tells off his research superior, and later resigns from the Government project to devote himself to committee work toward halting test explosions.

Presumably Schary has his own reasons for preferring the script in its present form. Even so, the fact that the hero is drunk weakens the key scene of the conflict of attitudes, and the scientist's decision to quit research in favor of political activity comes too far ahead of the final curtain, so the romantic understanding of the hero and the courageous girl who loves him is anticlimactic.

Returning to the stage after 22 years as a Metro executive, McKenna is a good actor in a part that calls for not only a fine one, but a personality with the authority and aura of a major star. The role and the situation indicate that the scientist is a great man, not only in terms of international scientific eminence, but as a person of character, of moral as well as intellectual stature.

McKenna gives a competent performance, believable and at times touching, although the big emotional scene when whiskey is supposed to have broken down his normal reserve, is beyond his present performance. His playing suggests a "little" man, albeit a good and kindly one. He does not give the impression of greatness of mind and heart, a greatness that might make "Tree" a more important play.

Schary's writing has depth and strength, and as he showed in "Sunrise at Campobello," he is a master of the throat-catching emotional scene. Some of the secondary characters, notably the scientist's sister and brother-in-law and their headstrong son and daughter, are tiresome or irritating or both. As director, the author has been indulgent with his own prosaic, over-detailed, slow-starting first act, but thereafter he keeps the performance moving steadily, occasionally at the cost of allowing his actors to seem uncomfortable (in the long argument between the hero and his superior, for example, neither actor is permitted to sit down).

The playing of the large cast is uneven. Diana Douglas, making her Broadway debut after appearing in a number of films, doesn't look or sound like the writer she's supposed to be, but she's decorative and touching as the clear-eyed, generous-hearted young woman who loves the scientist. Possibly because of the demoralizing realization that he's dying, the romantic scenes between the hero and the girl seem awkward.

Howard St. John is expressively intolerant as the scientist's self-centered brother-in-law, and William Prince, as the fourth costar, offers a professional blend of affability and gravity as the family physician whose only patient seems to be the scientist.

Larry Gates is intense in the Gates is suitably intense in the devil's advocate role of the icily impersonal scientist-supervisor who rationalizes the continuation of test explosions, Natalie Schafer gives a surface portrait of hero's snobbish sister, Richard Anderson is acceptable in the easy part of the scientist's clear-minded, high-principled son, Frank Milan is passable as a genial failure and Joe De Santis mops up in the juicy bit role of a Congressional witch-hunting victim who is getting rich in business.

Donald Oenslager has designed a superb two-story setting of a comfortable old Manhattan mansion interior, suggesting established luxuriousness and providing surprising playing space and visibility. But "Tree" represents mostly good intention—it doesn't measure up to its momentous theme, and it's a doubtful boxoffice bet. It will require major improvement for film adaptation.

The play's title, suggesting autobiographical connotation, refers to a nugget of inspirational advice the hero says he recalls from his mother. "If you climb a tree," she used to say, "climb the highest tree." A painting of a tall tree, hanging on the living room setting, was painted by Schary's artist-wife, M. Svet. *Hobe.*

PAT O'BRIEN BIG DRAW AT CHI'S DRURY LANE

Chicago, Nov. 10.

Pat O'Brien, having broken one boxoffice record at the Drury Lane Theatre, is on the verge of cracking another. The veteran actor has developed into the hottest draw ever to appear at the year-round stock theatre in suburban Evergreen Park, a community heavily populated with the Irish.

A month ago, as star of "Father of the Bride," O'Brien racked up three SRO weeks at the Drury, the first performer at Drury to sell out more than two at a stretch. He has been booked back for an additional fortnight with the same show, and when he opens tonight (Tues.) 14 of the 15 performances scheduled will be sold out in advance. O'Brien stands to be the first to notch five SRO weeks with the same show at Drury Lane.

The 510-seater has a weekly capacity of only $10,000 at a $3.50 weekend

Inside Stuff—Legit

Brooks Atkinson, critic for the N.Y. Times, passed up the opening Nov. 2 of "The Girls Against the Boys," at the Alvin Theatre, N.Y., in order to vote in next day's off-year election. Times drama editor Lewis Funke covered the revue and gave it a qualified endorsement. Atkinson saw the second performance, Election Night and devoted the lead of his column in last Sunday's (8) issue of the Times drama section to the show.

Although Atkinson lives most of the year in Manhattan, his legal residence is Durham, N.Y., where he has a summer home and also spends weekends in the spring and fall. He has on several occasions in recent years passed up Broadway openings in order to be at Durham on Election Day.

An interview with Bert Lahr, appearing in the upcoming (Nov. 16) issue of Newsweek mag, is getting an unfortunate break with the scheduled closing next Saturday (14) of "The Girls Against the Boys" after 16 performances, at the Alvin Theatre, N.Y. In the piece Lahr, who is costarred with Nancy Walker in the revue, laments, "The audience roared but the critics didn't. I figured that with the dearth of laugh shows, the reviews would take into consideration the fact that the audience was enjoying itself." With the fold of "Girls Against the Boys," the Alvin becomes available for a move-over of the off-Broadway musical comedy, "Once Upon a Mattress," from the Phoenix Theatre, N.Y.

There was unusual frankness in the half-page quote ad taken by the Theatre Guild and Dore Schary in yesterday's (Tues.) N.Y. Times to plug their production of Schary's new play, "The Highest Tree." Longacre Theatre, N.Y. copy read in part, "The quotations listed below have been approved by the critics mentioned and are excerpts from their reviews. But in all honesty it must be told that other critics had strong negative reactions. However, we believe based on audience response in New York, Philadelphia and Boston, that 'The Highest Tree' does provide a rewarding, provocative and stimulating evening in the theatre."

Punch, Britain's humorous magazine, is to publish the libretti of 10 musical shows with a British slant. Alan Brien, A. P. Herbert, Philip Oakes, Angela Milne, J. B. Boothroyd and T. S. Watt are among the writers involved and subjects vary from a British western to a yarn about cricket. It's hoped that these features may lead to eventual stage production.

Off-Broadway Reviews

U.S.A.

Howard Gottfried & Nick C. Spanos presentation of two-act drama by John Dos Passos and Paul Shyre, based on the latter's book. Staged by Paul Shyre; settings and costumes, Robert L. Ramsey; lignting, Leo Watson; orchestrations, Robert Cobert; musical direction, Herbert Harris; associate producer, Richard Rosen. Opened Oct. 28, '59, at the Martinique Theatre, N.Y.; $4.60 top.

Cast: William Windom, Peggy McCay, Laurence Hugo, Joan Tetzel, William Redfield, Sada Thompson.

A newspaper headline reader's view of the U.S.A. in its first-third of the 20th century transition from a muscle-flexing adolescent to a man on the verge of maturity is on display in the dramatic presentation of John Dos Passos' massive novel. Thanks to virtuoso performances by the six-member cast at the Martinique Theatre, N.Y., the view is often exciting and always interesting.

It was obviously no easy task for the author and Paul Shyre to boil down the several elements of the book to achieve dramatic unity and suspense. If they have not succeeded entirely, they are saved from a second-act letdown by the cast, comprising William Windom, Peggy McCay, Laurence Hugo, Joan Tetzel, William Redfield and Sada Thompson. Each has an opportunity to take over while as such memorable figures as Emma Goldman, Rudolf Valentino, Isadora Duncan, etc.

The play is a theatrical kaleidoscope, with the central characters shown against a background of headlines and history.

Shyre has staged the show in the familiar fashion of a dramatic reading, with each player on a stool before a brightly lighted flat as the play opens. From there, they hawk their headline story, while down front the life of J. Ward Morehouse, the poor boy who rises to the top of a new trade as a public relations counsellor, is pushed along.

It is, perhaps, because Morehouse leads an empty life during time of excitement that the play loses its dramatic punch at the end. If "U.S.A." isn't a memorable play, at least the cast, aided by Lee Watson's mobile lighting, gives a memorable performance. *Nedi.*

Curtains Up

Day Tuttle & Lawrence Harris presentation of one-woman show; staged by Ezra Stone; choreography, Socrates Birsky; costumes, Hazel Roy; setting, Walter Sonnenburg; lighting, Richard Nelson. Opened Nov. 2, '59, at the East 74th St. Theatre, N.Y.; $3.90 top.

Cast: Ethel Colt, with John Wallowwitch at the piano.

It's quite a trick for one woman to provide a laughing look at 172 years of American musical theatre, and Ethel Colt succeeds about half the time in "Curtains Up." Her one-woman show is playing six Monday performances at the E. 74th St. Theatre, N.Y., which is tenanted the rest of the week by "All the King's Men."

Beginning in 1787 with a scene at the John St. Theatre in New York and a song by Francis Hopkinson, Miss Colt works her way to 1959 and a medley that includes "Hello, Young Lovers," from "The King and I," plus a number from Leonard Bernstein's "Trouble in Tahiti," and "There's No Business Like Show Business," from "Annie Get Your Gun."

Miss Colt, the daughter of the late Ethel Barrymore, is an attractive woman, and often during the evening when her hair is worn loose or swept upward there is a striking resemblance to her mother. But despite a strong soprano voice which can be controlled beautifully to sing torch songs and blues, Miss Colt is only the shadow of an actress in the comic vein. On that score, her solo entertainment fails to click.

She swings through "Uncle Tom's Cabin" and later through a parody . American folk opera, titled "S oma the Bird Girl," but never produces the big laugh the scenes seem set to spring. Her funniest number is sung as a commentary by the last of the Floradora Sextet who wonders whether she'll ever find a man and get away from this awful business.

Miss Colt makes a remarkable number of costume changes in jig time and looks well in all the creations dreamed up by Hazel Roy.

She gets a neat deadpan assist from John Wallowitch, who provides catchy arrangements of the familiar American songs. *Nedi.*

Hotel Paradiso

Equity Library Theatre presentation of three-act comedy by Georges Feydeau and Maurice Desvallieres, adapted by Peter Glenville. Director, William Putch; settings, Lee Stanleigh; lighting, Nancy Garden. Opened Oct. 20, '59 at the Lenox Hill Playhouse, N.Y.; admission by contribution.

Boniface ... Bob Anglund
Angelique ... Jean Bruno
Marcelle ... Marian Mercer
Cot ... Joe A. Callaway
Maxime ... James Frasher
Victoire ... Barbara Davis
Martin ... Arthur Anderson
Porters and Policemen ... Stephen Lenett, Tony Jordon, John J. Kennedy, Carl Esser
Violette ... Ricki Franklin
Marguerite ... Merryman Gatch
Paquerette ... Elizabeth St. Clair
Pervenche ... Patricia Ryan
Anniello ... Julian Voloshin
Tabu ... Jim Parisi
Georges ... Doug Robinson
Lady ... Billy Heffner
Duke ... John J. Kennedy
Police Inspector ... Jim Parisi

This is the 16th season for Equity Library Theatre. A few past productions have merited transfer to regular off-Broadway runs, and the list of prominent players who first showed promise in these productions is impressive. However, "Hotel Paradiso," this season's opener, probably belongs in that margin left for error.

Peter Glenville's adaptation of a vintage French farce was a disappointing Broadway vehicle for Bert Lahr two years ago and a London hit previously with Alec Guinness. It provides a flimsy framework of broad situation that needs concentrated ensemble playing and a bold but sure grasp of farce technique.

The current revival skims lightly over the humor inherent in the scrambled attempts of a timid builder to seduce his partner's wife

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Road Hot; Sunrise' Split $55,900; Bacall-'Charlie' Huge, $43,507, Det.; 'J.B.' $41,900, Hub; 'Sun' 19G in 5, N.H.

Business on the road was robust last week for all but a few shows. The tryout list was increased by "Midnight Sun," which registered nicely with a strong advance for its first five performances in New Haven. "J.B.," in the first full week of its post-Broadway tour, scored solidly in Boston, while the Lauren Bacall-starrer," "Goodbye, Charlie," established a house record in Detroit.

"Sunrise at Campobello," playing a two-way, eight-performance split, was another powerhouse entry, and receipts were good for other split-week offerings. The tryout musicals, "Fiorello," "Pink Jungle," "Saratoga" and "Sound of Music" were hot, and the "Show Business" revue, starring Carol Channing, was strong in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

J. B., Colonial (D-RS) (1st wk) ($4.95-$5.50; 1,550; $44,000) (Basil Rathbone). Opened Nov. 2 to four affirmative notices (Doyle, American; Hughes, Herald; Maloney, Traveler; Norton, Record) and two so-so (Durgin, Globe; Maddocks, Monitor); over $41,900 with Theathe Guild-American Theatre Society subscription. Previous week, $26,900 for five performances at the Shubert, New Haven.

Sound of Music, Shubert (MD-T) (4th wk) $6.25-$6.75; 1,717; $60,000) (Mary Martin). Sellout at over $59,600. Previous week, $59,500 with TG-ATS subscription (without discount).

CHICAGO

Music Man, Shubert (MC-RS) (39th wk) ($5.50-$6.60; 2,100; $71,-458). Over $55,200. Previous week, $47,800.

West Side Story, Erlanger (MD-RS) (5th wk) ($6-$7; 1,330; $50,-833). Nearly $48,500. Previous week, $49,200 with TG-ATS subscription.

CINCINNATI

Visit, Shubert (D-RS) ($5.10; 2,000; $60,000) (Alfred Lunt, Lynn Fontanne). Over $33,500 with TG-ATS subscription. Previous week, $31,300 at the American, St. Louis.

CLEVELAND

Hilary, Hanna (C-T) ($5; 1,515; $28,000) (Joan Fontanne). Almost $20,500. Previous week, $12,300 at the Nixon, Pittsburgh.

DETROIT

Goodbye, Charlie, Shubert (C-T) (2d wk) ($4.50; 2,050; $43,000) (Lauren Bacall). House record at $43,507 with TG-ATS subscription. Previous week, $36,000 with subscription.

INDIANAPOLIS

My Fair Lady, Murat (MC-RS) (Michael Evans, Diane Todd). Almost $62,600. Previous week, $30,-700 at the Orpheum, Madison, Wis.

LOS ANGELES

Show Business, Biltmore (RT) (1st wk) ($5.50; 1,636; $53,000) (Carol Channing). Almost $32,400. Previous week, $40,200 at the Curran, San Francisco.

NEW HAVEN

Midnight Sun, Shubert (D-T) ($4.80; 1,650; $27,000) (Janet Gaynor, Steven Hill, Ed Begley). Opened last Wednesday (4) to two pans, Johnson, Journal-Courier; Leeney, Register); almost $19,000 for first five performances.

PHILADELPHIA

Fiorello, Erlanger (MC-T) (2d wk) ($5.50-$6.50; 1,884; $61,000). Almost $57,700 with TG-ATS subscription. Previous week, $29,200 for six performances and one preview.

Jolly's Progress, Locust (D-T) (2d wk) ($4.50-$5; 1,418; $40,000) (Eartha Kitt, Wendell Corey). Over $28,300 with TG-ATS subscription. Previous week, $24,500 with subscription.

Only in America, Forrest (CD-T) (3d wk) ($4.80-$5.40; 1,760; $40,-000). Over $13,300. Previous week, $26,000 with TG-ATS subscription.

Saratoga, Shubert (MC-T) (2d wk) ($6-$7.50; 1,884; $67,400) (Howard Keel, Carol Lawrence). Sellout at almost $67,400. Previous week, $75,900 for eight performances and one preview.

PITTSBURGH

Odd Man In, Nixon (C-T) ($5; 1,760) (Ann Sheridan, Scott McKay, Michael Clarke-Laurence). Opened Nov. 2 to three pans (Cohen, Post Gazette; Krug, Sun-Telegraph; Monahan, Press); almost $6,300. Previous week, $24,-700 for six-performance split.

SAN FRANCISCO

Pink Jungle, Alcazar (MC-T) (4th wk) ($5.95-$6.50; 1,147; $42,338) (Ginger Rogers). Sellout at nearly $42,300. Previous week, $42,200.

WASHINGTON

Loss of Roses, National (D-T) (2d wk) ($4.60-$5.25; 1,677; $43,-200) (Shirley Booth). Over $23,900. Previous week, $13,500 for first four performances. Betty Field replaces Miss Booth tomorrow night (Thurs.).

SPLIT WEEKS

Dark at the Top of the Stairs (D-RS) (Joan Blondell). Totalled $36,200 for six performances, as follows: Shrine Mosque, Peoria, Monday-Tuesday (2-3), two, $12,000 with Broadway Theatre League subscription; Palace, South Bend, Wednesday-Thursday (4-5), two, $12,600; Paramount, Anderson, Ind., Friday (6), one, $5,600; Memorial Coliseum, Evansville, Saturday (7), one, $6,000. Previous week, $21,800 for six-performance split.

Dear Liar (DR-RS) (Katharine Cornell, Brian Aherne). Totalled $22,600 for five performances, as follows: Iowa State Teacher's College, Cedar Falls, Tuesday (3), one, $3,500 guarantee; Orpheum, Sioux City, Wednesday (4), one, $3,500 guarantee; Music Hall, Omaha, Thursday (5), one, $6,200; Music Hall, Kansas City, Friday (6), one, $5,600; Kansas State U., Manhattan, Saturday (7), one, $3,800 guarantee. Previous week, $17,500 for four-performance split.

Look Homeward, Angel (D-RS) (Miriam Hopkins). Totalled $26,600 for eight performances, as follows: Palace, Manchester, N. H., Sunday (1), one, $1,600; Memorial Auditorium, Burlington, Vt., Monday (2), one, $4,000 guarantee; Lafayette, Buffalo, Wednesday (4), two, $5,300 guarantee; Royal Alexandra, Toronto, Thursday-Saturday (5-7), four, $15,700. Previous week, $36,300 for six-performance split.

Mighty Man Is He (C-T) (Nancy Kelly). Totalled $00,000 for seven performances, as follows: Capitol, Salt Lake City, Monday-Tuesday (2-3), two, $00,000; Auditorium, Denver, Thursday-Saturday (5-7), four, $00,000 with TG-ATS subscription. Previous week, $14,000 at the Geary, San Francisco.

Sunrise at Campobello (D-RS) (Ralph Bellamy). Totalled $55,900 for eight performances, as follows: KRNT, Des Moines, Monday-Wednesday (2-4), four, $35,900; Music Hall, Kansas City, Thursday-Saturday (5-7), four, $20,000 with TG-ATS subscription. Previous week, $44,300 at the Blackstone, Chicago.

Two for the Seesaw (CD-RS) (Hal March). Totalled $29,000 with BTL subscription for seven performances, as follows: Strand, Shreveport, La., Monday-Tuesday (2-3), two, $5,900; Municipal, New Orleans, Wednesday-Saturday (4-7), five, $23,100. Previous week, $27,-300 for six-performance split.

LYRIC HOSTING N.Y. OPERA

Three American Works Play Chi Next March

Chicago, Nov. 10.

Chi's Lyric Opera Co. is auspicing a three-day stand here in March of Jules Rudel's New York City Opera Co. for performances, on three successive nights, of contemporary American fare, Carlisle Floyd's "Susannah," Douglas Moore's "Ballad of Baby Doe," and Kurt Weill's "Street Scene." Engagement starts March 4.

Lyric booking is receiving financial help from the Ford and the Kate Maremont Foundations. Latter is headed by industrialist Arnold H. Maremont, board member of both Lyric Opera and New York's City Center, of which the opera company is a component part.

'Story' Short $8,000, Det.; Ends Cass Stock Series

Detroit, Nov. 10.

"Tall Story," starring Hans Conried, grossed a poor $8,000 last week in the second and final stanza at the 1,482-seat Cass Theatre here. The previous week was $6,500. Potential capacity was $32,000 at a $3.75 top.

The Cass now goes dark as a stock spot, but will relight Nov. 24 with "Mary Stuart," starring Eva LeGallienne and Signe Hasso.

Alice Lewisohn's Book On 'Neighborhood Playhouse'

"The Neighborhood Playhouse" by Alice Lewisohn Crowley (Theatre Arts Books; $5), is a fascinating history of the Grand Street playhouse which functioned from 1915-27 as one of the most vital experimental stage projects in the U.S. Author was a Playhouse founder, often writing, directing and acting in its productions. She writes with verve and modesty, nevertheless presenting a complete, colorful record of times when the Lower East Side saw first presentations of works by Shaw, Dunsany, the Quintenos, Galsworthy and Joyce, among others; and the introduction of many theatre talents which later transferred to Broadway. Group also led to formation of Neighborhood Playhouse of the Metropolitan Museum.

Over 80 productions, exclusive of revivals and performances by visiting companies, were offered at The Playhouse, including five editions of the famous Grand Street Follies." Chronology, prepared by Joseph Wood Krutch, and is well-illustrated. A valuable addition to native theatre history. *Rodo.*

Touring Shows

(Nov. 8-22)

Canadian Players (Cherry Orchard, Taming of the Shrew)—Coolidge, Wash. (9-10); College, Harrisonburg, Va. (11); College, Hollins, Va. (12); College, Williamsburg, Va. (13); College, Farmville, Va. (16); College, Raleigh, N.C. (17); College, Albany (19); High School, Poughkeepsie (20); Villa Maria College, Erie, Pa. (22).

Dark at the Top of the Stairs—Alumni, Aud., Knoxville, Tenn. (9); Memorial, Greenville, S.C. (10); Ovens, Charlotte, N.C. (11-12); WRVA, Richmond (13-14); Center, Norfolk 16-18); American, Roanoke, Va. (19); City Aud., Asheville, N.C. (20); Wesleyan College, Macon, Ga. (21).

Dear Liar—U. of Kansas, Lawrence (9); State Teachers College, Emporia, Kan. (10); Aud., Denver (13-14); Hartford, L.A. (16-21).

Fighting Cock (tryout)—Walnut, Philly 16-21).

Fiorello (tryout)—Erlanger, Philly (9-14, moves to N.Y.) (Reviewed in VARIETY, Oct. 21, '59).

Five Finger Exercise (tryout)—Playhouse, Wilmington (11-14); National, Wash. (16-21).

Goodbye Charlie (tryout)—Hanna, Cleve. (9-21) (Reviewed in VARIETY, Oct. 21, '59).

Hilary (tryout)—Rivoli, Toledo (9-10); Colonial, Akron 11); Hartman, Col. (12-14); American, St. L. (16-21) (Reviewed in VARIETY, Oct. 21, '59).

J. B.—Colonial, Boston (9-14); Proctor's, Schenectady (16); Stanley, Utica (17-18); Aud., Rochester (19-21).

Jolly's Progress (tryout)—Wilbur, Boston (9-21) (Reviewed in VARIETY, Oct. 28, '59).

Look Homeward, Angel—Nixon, Pitt. (9-14); Keith-Albee, Huntington, W. Va. (16); Colonial, Akron, O. (17); Regent, Grand Rapids (18-19); Murat, Indpls. (20-21).

Loss of Roses—National, Wash. (9-14); Shubert, New Haven (16-21) (Reviewed in VARIETY, Nov. 4, '59).

Mary Stuart—Civic, Chi (10-22).

Midnight Sun (tryout)—Locust, Philly (9-21).

Mighty Man Is He (tryout)—American, St. L. (9-14); Rivoli, Toledo (16-17); Hartman, Col. 18-21) (Reviewed in VARIETY, Sept. 30, '59).

Most Happy Fella—Music Hall, K.C. (8); Aud., Dodge City (9); Forum, Wichita (10-11); Rindom Hall, Liberal, Kan. (12); High School, McCook, Neb. (13); Municipal, Tulsa (15); Holmberg Hall, Norman, Okla. (16); Sheridan, Hayes, Kan. (17); Pershing, Lincoln, Neb. (18); Weld Hall, Moorhead, Minn. (20); Minot (N.D.) Aud. (21).

Music Man—Shubert, Chi (9-22).

My Fair Lady—Aud., Louisville (9-14); Aud., Memphis (16-21).

Odd Man In (tryout)—Lawson, Montgomery (9); Royal, Columbus, Ga. (10); City Aud., Savannah (11); War Mem., Greensboro, N.C. (12-14); Paramount, Springfield, Mass. (16); Loew's Poli, Worcester (17); Empire, New Bedford, Mass. (18); Palace, Manchester, New Hampshire (19); Vet. Mem., Providence, R.I. (20-21) (Reviewed in VARIETY, Oct. 7, '59).

Only in America (tryout)—Forrest, Philly (9-14, moves to N.Y.) (Reviewed in VARIETY, Oct. 28, '58).

Pink Jungle (tryout)—Shubert, Det. (12-21) (Reviewed in VARIETY, Oct. 21, '59).

Saratoga (tryout)—Shubert, Philly (9-21) (Reviewed in VARIETY, Oct. 28, '59).

Silent Night, Lonely Night (tryout)—Shubert, New Haven (11-14); Colonial, Boston (16-21).

Sunrise at Campobello—Curran, S.F. (10-21).

Two for the Seesaw—Alamo Heights High School, San Antonio (9-10); Harlingen (Tex.) Aud. 11); Municipal, Austin (12); Texas Women's U., Denton (13); New Downtown Municipal Aud., Dallas (14-15); Miller, Wichita, Kan. (17-18); High School, Topeka (19); Music Hall, Omaha (20-21).

Visit—Music Hall, K.C. (9-10); Capitol, Salt Lake City (12-14); Biltmore, L.A. (17-21).

West Side Story—Erlanger, Chi (9-21).

World of Carl Sandburg—Lincoln Aud., Syracuse (10); Kleinhans, Buffalo (11); Royal Alexandra, Toronto (12-14); Aud., Indianapolis (16); High School, Columbus, Ind. (17); Municipal Aud., South Bend, Ind. (18); U. of Mich., Ann Arbor (19); Riviera, Det. (20-21).

B'way Spotty; 'Tenth' SRO $22,400 (6), 'Along' Wow $64,526, 'Tree' $13,200 (6), 'Gang' 36½G, 'Girls' $43,400, Folding

Business dropped again last week for a number of Broadway shows. The sellouts from the previous stanza held steady, as did some other entries. Receipts climbed slightly in a few instances.

The capacity lineup included "Gypsy," "La Plume de Ma Tante," "Marriage-Go-Round," "Miracle Worker," "Take Me Along," which set another house record, and the newcomer, "Tenth Man."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Cheri, Morosco (C) (4th wk; 32 p) ($6.90-$7.50; 999; $39,799) (Kim Stanley, Horst Buchholz). Over $20,600 with Buchholz out for seven performances and Dirk Sanders substituting. Previous week, $20,800.

Destry Rides Again, Imperial (MD) (29th wk; 228 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Over $51,000. Previous week, $54,100.

Drop of a Hat, Golden (R) (5th wk), 35 p) ($6.90; 800; $26,800) (Michael Flanders, Donald Swann). Almost $22,200 for seven performances. Previous week, $24,300 for eight performances.

Flower Drum Song, St. James (MC) (49th wk; 392 p) ($8.05; 1,615; $63,752). Over $63,400. Previous week, $63,500.

Gang's All Here, Ambassador (D) (6th wk; 44 p) ($6.90-$7.50; 1,155; $41,562) (Melvyn Douglas). Nearly $36,500. Previous week, $35,100.

Girls Against the Boys, Alvin (R) (1st wk; 8 p) ($8.05-$9.20; 1,453; $60,462) (Bert Lahr, Nancy Walker). Almost $43,400 for first eight performances, with Play-of-Month Guild patronage. Closes next Saturday (14).

Golden Fleecing, Miller's (C) (4th wk; 28 p) ($6.90; 940; $32,100) (Tom Poston). Almost $13,200. Previous week, $15,400.

Gypsy, Broadway (MC) (25th wk; 195 p) ($8.60-$9.40; 1,900; $82,-900) (Ethel Merman). Nearly $81,-800 with parties. Previous week, $81,400 with parties.

Heartbreak House, Rose (CD) (3d wk; 24 p) ($6.90-$7.50; 1,162; $45,-284) (Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price). Almost $36,300 with parties. Previous week, $37,400 with parties.

Highest Tree, Longacre (D) (1st wk; 5 p) ($6.90-$7.50; 1,101; $38,-500) (Kenneth McKenna, Diana Douglas, Howard St. John, William Prince). Opened last Wednesday night (4) to one favorable review (McClain, Journal-American) and six unfavorable (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); nearly $13,200 for first five performances and one preview.

La Plume de Ma Tante, Royale (R) (48th wk; 383 p) ($8.05; 1,050; $44,500) (Robert Dhery). Over $45,-000. Previous week, $44,900.

Majority of One, Barrymore (C) (30th wk; 304 p) ($6.90; 1,067; $41,-807) (Cedric Hardwicke, Gertrude Berg). Almost $39,400. Previous week, $39,200.

Marriage-Go-Round, Plymouth (C) (41st wk; 319 p) ($6.90; 1,062; $42,416) (Charles Boyer, Claudette Colbert). Nearly $42,800. Previous week, $42,900.

Miracle Worker, Playhouse (D) (3d wk; 24 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patricia Neal, Torin Thatcher). Almost $36,-000 with parties. Previous week, $35,700.

Music Man, Majestic (99th wk; 788 p) ($8.05; 1,626; $71,000). Almost $68,700. Previous week $70,-000.

My Fair Lady, Hellinger (MC) (191st wk; 1,523 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $64,500. Previous week, $69,600. Stand-by Bramwell Fletcher subbed last week for Mulhare, who was vacationing.

Pleasure of His Company, Music Box (C) (55th wk; 458 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Leo G. Carroll, Conrad Nagel). Almost $22,-300. Previous week, $22,900. Exits Nov. 21 to tour.

Raisin in the Sun, Belasco (D) (35th wk; 278 p) ($6.90; 967; $35,-300). Nearly $28,900. Previous week, $28,600.

Redhead, 46th St. (MD) (39th wk; 308 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Almost $52,600. Previous week, $53,300, with Miss Verdon missing two performances.

Sweet Bird of Youth, Beck (D) (35th wk; 279 p) ($6.90; 1,280; $47,-963) (Paul Newman, Geraldine Page, Sidney Blackmer). Nearly $35,800. Previous week, $34,500.

Take Me Along, Shubert (MC) (3d wk; 20 p) ($8.60-$9.40; 1,453; $64,000) (Jackie Gleason, Walter Pidgeon, Eileen Herlie). New house record at $64,526. Previous week, $64,516.

Tenth Man, Booth (D) (1st wk; 4 p) ($6.90-$7.50; 807; $33,000). Opened last Thursday night (5) to six affirmative notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one no-opinion (Aston, World Telegram); over $22,400 for first four performances and two previews.

Warm Peninsula, Hayes (C) (3d wk; 23 p) ($5.75-$6.90; 1,139; $39,-000) (Julie Harris, June Havoc). Almost $27,600 with parties. Previous week, $27,200 with parties.

World of Suzie Wong, Broadhurst (D) (56th wk; 447 p) ($8.90; 1,214; $47,400). Nearly $27,600 with twofers. Previous week, $27,900 with twofers. Moved last Monday (9) to the 54th St. Theatre.

Miscellaneous

Once Upon a Mattress, Phoenix (MC) (26th wk; 203 p) ($4.60; 1,150; $29,382). Over $26,000. Previous week, $22,100. Suspends next Sunday (15) prior to moving to Broadway where it reopens Nov. 24 at the Alvin Theatre.

Closed Last Week

Much Ado About Nothing, Lunt-Fontanne (C) (8th wk; 58 p) ($7.95; 1,402; $60,000) (John Gielgud, Margaret Leighton). Over $50,400. Previous week, $49,500. Ended limited engagement last Saturday (7), with non-profit venture having earned back its estimated $85,000 production cost on the New York and prior Boston summer stock stand.

'GOD BROWN' LOST 20G; 'MATTRESS' FOR ALVIN

The recently-closed Phoenix Theatre revival of Eugene O'Neill's "Great God Brown" at the Coronet Theatre, N. Y., represented a loss of approximately $20,000. The drama, which cost about $29,000 to produce, earned back about $9,000 on its four-week run at the Broadway house. The loss on the production was inadvertently listed as $60,000 in last week's VARIETY.

The O'Neill play, the first of this season's Phoenix productions, had originally been scheduled for a six-week run at the Coronet, where it was booked to permit "Once Upon a Mattress" to continue its current tenant at the downtown Phoenix Theatre. "Mattress," however, is being forced to close next Sunday (15) to make way for the Nov. 24 opening at the Phoenix of "Lysistrata," the Phoenix's second offering of the season.

The Phoenix has a list of nearly 12,000 subscribers, about triple the number on tap last season. The lineup of subscribers represents the equivalent of 11 sellout performances at the 1,101-seat Phoenix Theatre. The Phoenix is also getting Play-of-the-Month Club patronage this season, which makes up the bulk of the audience during a one-week spread.

With the scheduled closing next Saturday (14) of "The Girls Against the Boys," at the Alvin Theatre, N. Y., "Mattress" will take over that house, relighting Nov. 24 after a week's layoff. The only other booking for the Alvin is the Frank Loesser musical, "Greenwillow," now listed for March 3.

"Amazing Grace," by **Studs Terkel**, Chicago disk jockey and columnist for the Chicago Sun-Times, has been optioned by **Lonny Chapman** and **Robert Paschall**, who plan testing it next summer at the Cecilwood Theatre, Fishkill, N.Y., under Chapman's direction.

Union Dispute Cancels Opera

New Orleans Guild-AFM Stalemate, But CAM Execs Save 'Lady' Booking and BTL Tour Dates

New Orleans, Nov. 10.

The Golovsky Grand Opera Co. of Boston was unable to give its scheduled performance of "Rigoletto" at the New Orleans Auditorium last Sunday (8). An audience of 4,000-odd was dismissed.

The cancellation resulted from a local dispute between the American Federation of Musicians and the New Orleans Opera Guild. The latter has not agreed to contract demands and has been listed as "unfair" by the union. Victimized were the opera itself, the Herbert Barret Concert management of Manhattan and the Community Concert Series (Columbia Artists Management).

Performance of an earlier booking of the Philharmonic Hungarica, first of 10 announced concert events, was not prevented by the musicians union, although the Opera Guild has been rated "unfair" since June.

Mrs. E. B. Ludwig, fronting for the sponsoring organization, has declined to accept the dictate of 20 pit musicians for its musical comedy presentations, 25 for ballet and 40 for opera. The Guild holds that it must have the right to determine the size of the ensemble.

Outside mediation so far has not reconciled the town's leading auspices and the AFM. However, the booking of "My Fair Lady" and four other touring legit shows under the sponsorship of the Broadway Theatre are no longer threatened, as the Guild has withdrawn as co-presenter, and Columbia Artists Management has an agreement with the union.

The withdrawal of the Guild from the legit end of the situation was arranged by two top executives of Columbia, Fred Schang and Herbert O. Fox, who planed to New Orleans over the weekend for that purpose. They were joined here by general counsel Henry Kaiser, of the Washington office of the A. F. M., and his associate Steve Schlossberg.

Columbia has publicly urged citizens of New Orleans to find an alternate arrangement so that the city and its 4,800 subscribers will not be blacked out musically for the balance of the present season.

Community Playhouse Held Not 'Educational'; Iowa's 2% Tax Must be Paid

Iowa tax commission has refused to lift a five-year sales tax assessment of $6,660.33 against the Des Moines Community Playhouse. The assessment is $5,079.64 in taxes and $1,580.69 in penalties as levied last summer by the sales tax division of the commission.

The Playhouse here has never collected the 2% state sales tax because officials considered theirs to be a non-profit organization exempt from the tax. Iowa law exempts from the sales tax the activities of religious, educational and charitable organizations. The Playhouse officials in their appeal maintained their organization is educational.

The tax commission held that while some aspects of Playhouse presentations may have incidental value they were within the broad meaning of the term but can not be classed as educational, and found that net proceeds were not being spent for charitable, religious or educational purposes as requirement for exemption.

The commission said that even though the Playhouse is a non-profit corporation "the (ticket) sales were engaged in with the object of gain, benefit or advantage as those terms have been interpreted by the courts of other states which have similar provisions in their sales tax laws. The commission regards that the sales were made with the view toward advancing or improving the position of the Playhouse."

The ruling may affect other community theatre groups in the state, altho the commission stressed its decision applies specifically to the Des Moines Community Playhouse. Mrs. Joe R. Patrick, Playhouse president, declares the decision will be appealed to district court.

Opera Reviews

Metropolitan Opera

(LA TRAVIATA)

Recent season "firsts" of this standard Verdi work have presented Callas and Tebaldi. Now Victoria de los Angeles. Of all of them, as often of Mimi in "La Boheme," the standard reaction of the beholder is that the heroine certainly doesn't look as if she were wasting away. About Callas it could be said that she "got inside" the woman and rendered her neurosis for all to see.

Miss de los Angeles, a fine, lyric voice, though remarkably healthy, was constantly working last Wed. (4) at the characterization and creating some illusion. This could not be said of the tenor, Cesare Valletti, who may have been thinking of his voice but hardly of his emotions. He was singularly thin-blooded and thin-voiced. The Germont pere of Mario Sereni, though better sung, suffered invidious comparison with Leonard Warren and others in the role in terms of projecting feeling. He was approximately as expressive as a cigar store Indian.

With the gummy-slow tempo of Nino Verchi (debut) in the pit, all the elements of less-than-best combined to present a pretty dull "Traviata." Which takes doing.

Land.

('TOSCA')

The New York public gave a rousing ovation to the gaunt and wiry conductor, Dimitri Mitropoulos, missing since his January heart attack. He showed no diminuition of vigor or fieriness of interpretation. He injected a drama and exitment into the score which made "Tosca" appear fresh and stimulating as it seldom does with other conductors.

If dramatic and emotional force emanated from the pit, unfortunately only Leonard Warren echoed it on the stage. His Scarpia was suave and silken venom in characterization, vocally satisfying in coloring and phrasing. Eugenio Fernandi as Cavaradossi has a huge voice and produces his tones well and on pitch, but he seems dramatically unaware of what he was doing in the plot.

Zinka Milanov in the title role gave only few moments of quality and the soft tones for which she has been so celebrated in the past. Her acting style is, of course, invariably atrocious. *Goth.*

Staten Island Opera

(With Eileen Farrell)

Eileen Farrell at last has made her "New York" operatic debut.

A near-capacity audience, including hundreds who hejirad across the bay via ferry, crowded into the St. George Theatre, watched and heard the robustly-framed soprano entertain the denizens of her own borough as she enacted the role of Leonora in Verdi's "Il Trovatore."

Wife of a retired Staten Island policeman and a resident of the Island's Grymes Hill sector, Miss Farrell helped a hometown project along by accepting the starring role with the Richmond Opera Co., now in its second season. The supporting confederates-in-song were on the weak side, but Miss Farrell wanted to help the burgeoning company and that she did. The house seats 2,856 and it was nearly filled Monday night.

Miss Farrell exhibited the qualities that are well-known to millions, through her years of network radio broadcasts and her appearances in New York and elsewhere with the Bach Aria Group, the New York Philharmonic, NBC Symphony and other artistic enterprises. She has a big voice, and it rings out with clarity and brilliance, with an intensity that is exciting, particularly when it soars out over a blasting tutti of a pit band, with the sidemen fiddling and toting with all their amassed might. She didn't prove herself much of an actress Monday night, but the voice was thrilling to hear.

Acting honors for the evening went to Margery Mayer, whose dark-hued voice and miming made the meaty part of Azucena a starring role. The other parts were sung in passable fashion. Orchestra and chorus sounded on the thin side, a practical necessity due to budgetary problems. Staging was in the old-fashioned, hokey vein. *Wien.*

Concert Reviews

New York Pro Musica

Peoria, Nov. 10.

New York Pro Musica: Noah Greenberg, director, with Betty Wilson, Gordon Myers, Bethany Beardslee, Brayton Lewis, Charles Bressler, Martha Blackman, Paul Ehrlich, Bernard Krainis and Paul Maynard. At Shrine Mosque, Peoria, Ill.

A concert by the Pro Musica is a unique, fascinating and above all highly entertaining experience. Using "obsolete" early instruments its singing and playing of period works, manages to dig some of the fill of time away from musical roots. In a thoroughly professional manner group proves that such music can well stand on its own merits.

The Pro Musica is a thorough master of its difficult art. Technique is superb, gestures are natural and the enthusiasm catching.

Launching the program with a group of light English madrigals, they swung into a quintet of Elizabethan ayres which introduced its excellent vocal soloists, Betty Wilson, Gordon Myers, Bethany Beardslee, Brayton Lewis and Charles Bressler.

After a section of sacred music and early baroque cantatas, the group displayed its early instruments. Martha Blackman performed a superb bass viol solo by Tobias Hume. Paul Ehrlich gave a demonstration of the rebec. Bernard Krainis played a Dowland work for recorded and Harpsichordist Paul Maynard wound up the instrumental show with an impressive piece by William Byrd. The concert ended with a rousing quartet of German renaissance part songs.

The event was sponsored by Peoria's so-called Amateur Musical Club. *Oria.*

Detroit Symphony

(With Lorin Hollander)

There were two interesting aspects of the concert played by the Detroit Symphony at N.Y.'s Carnegie Hall. One was a new work of Paul Piston, "Three New England Sketches." Other was the boy pianist, now aged 15, Lorin Hollander who might well become one of the famous names of American pianists in the coming generation. Both these events were wisely choosen to add some spice to an otherwise dull evening. Neither the Mozart (overture to "Marriage of Figaro") nor the Brahms (Fourth) was more than routine. The strings sounded edgy most of time. Orchestra would need a great deal more polish to compare favorably with America's first class groups.

Piston's piece is delicate and impressionistic, the third movement appropriately massively orchestrated. There is an elegant, colorful craftsmanship present and the orchestra here showed itself to best advantage.

Most exiting part of the evening, came when "Master" Hollander with a red crew-cut appeared. His playing has no eccentricity, but style and technique, showing a serious musician and expert pianist. The Concerto No. 5 by Saint-Saens while musically not over-demanding, requires bravura and crisp articulation. The young pianist was perfectly at home on all counts and without rushing, pounding or swooning he played with gloss, security and confidence. *Goth.*

Samson Francois

(CARNEGIE HALL, N.Y.)

Francois' piano recital was a pleasant surprise for all those who had heard him a number of years ago. Those who had not, had the fortune of presence at one of the pianistic highlights of this season. If when previously seen the French pianist was imature, undisciplined and given to pounding he has now grown extensively and introspectively. There remains a flashing technique—but the tone, even at the fortisimo level, is not clanky or glassy and has resonance and color. Given to some rhythmic eccentricities, allowing himself considerable liberty in phrasing (especially in Chopin) Francois nevertheless manages never to lose the big outline of a work.

His program was a little too much on the virtuoso line, stressing more pianism than musical substance. He was at his best in Debussy and Liszt when exquisitely refined fingerwork gave an iridescence to his touch which held the audience in enchantment. His Prokoffief Sonata and the "Eroica" Etude by Liszt had sonority along with elegance. There was no doubt that Francois has become a master of the keyboard, a musician who convinces. *Goth.*

House Manager Assignments

House manager assignments thus far set for the 1959-60 season for theatres in New York and out-of-town are as follows:

NEW YORK

Alvin, Al Jones; **Ambassador**, Arthur Singer; **ANTA**, Norman Malbaum; **Barrymore**, Edward Dowling; **Beck**, Louis Lolito; **Belasco**, David Rogers; **Booth**, Frank O'Connor; **Broadhurst**, Bernard Clancy; **Broadway**, Fannie Comstock; **City Center**, Ed Haas; **Coronet**, Mack Hilliard; **Cort**, Jack Yorke; **54th St.**, Jack Weiser; **46th St.**, Raymond Broeder; **Golden**, J. Ross Stewart; **Hayes**, Thomas A. Clarke; **Hellinger**, Edward Blatt; **Imperial**, Gerson Werner; **Longacre**, Leo McDonald; **Lunt-Fontanne**, Paul Vroom; **Lyceum**, Roy Jones; **Majestic**, Lawrence Shubert Jr.; **Metropolitan Opera**, Reginald Tonry; **Miller**, George Banyai; **Morosco**, Arthur Lighton; **Music Box**, Charles Stewart; **Phoenix**, Nat Parnes; **Playhouse**, Abel Enklewitz; **Plymouth**, John Shubert; **Royale**, Horace Wright; **Rose (National)**, Saul Abraham; **Shubert**, Jack Small; **St. James**, Sam Horworth; **Winter Garden**, Norman Light.

BALTIMORE

Ford's, Leonard B. McLaughlin.

BOSTON

Colonial, Saul Kaplan; **Shubert**, Alice McCarthy; **Wilbur**, Max Michaels.

CHICAGO

Blackstone, Andrew Little; **Erlanger**, George Wilmot; **Shubert**, Herbert Ries.

CINCINNATI

Shubert, Noah Schecter.

CLEVELAND

Hanna, Milton Krantz.

DETROIT

Riviera, Joseph Nederlander; **Shubert-Lafayette**, Fred Nederlander.

LOS ANGELES

Baltimore, Ed Oliver; **Hartford**, Gerald O'Connell; **Philharmonic**, Richard Drew.

MILWAUKEE

Pabst, Myra Peache.

NEW HAVEN

Shubert, Benjamin Witken.

PHILADELPHIA

Academy of Music, Harold Mason; **Erlanger**, Joseph P. Carlin; **Forrest**, Lawrence Shubert Lawrence Sr.; **Locust**, Charles J. Sugg; **Shubert**, Harry Mulhern; **Walnut**, Thomas Strain.

SAN FRANCISCO

Alcazar, Emil Bondeson; **Curran**, William Zwissig; **Geary**, Thomas Earnfred.

ST. LOUIS

American, Edwin Steinhauer.

TORONTO

Royal Alexandra, Ernest Rawley.

WASHINGTON

National, Scott Kirkpatrick.

WILMINGTON

Playhouse, John Crowley.

Show Out of Town

The Midnight Sun

New Haven, Nov. 5.

Howard Erskine, Joseph Hayes & David J. Cogan production of three-act drama by Joseph Hayes. Staged by John Frankenheimer; sets and lighting, George Jenkins; costumes, Noel Taylor; Miss Gaynor's costumes by Adrian; music, Herbert Hect. Stars Janet Gaynor, Steven Hill, Ed Begley; features Martin Brooks, Dolores Dorn-Heft, Evans Evans, Zamah Cunningham, Robert Dowdell, Bertice Reading. Opened Nov. 4, '59, at the Shubert Theatre, New Haven; $4.80 top.

Thad Tate ..... Steven Hill
Albie Mae ..... Bertice Reading
Hester Tate Adkins ..... Evans Evans
Rex Tate ..... Martin Brooks
Hollis Tate ..... Ed Begley
Brenda Waylin Tate .. Dolores Dorn-Heft
Julia Edmonds Tate ..... Janet Gaynor
Aunt Hattie Tate .. Zamah Cunningham
Jeff Adkins ..... Robert Dowdell
Amy Blackburn ..... Alma Slocum

Radical reshuffling is in order if this spotty drama is to avoid the fate indicated by the doubtful response to its premiere here. Three hours of intermittently interesting and repetitious dialog must be appreciably reduced before the play's diffuse angles can be evaluated. At present, "Midnight Sun" is an obviously sincere, only briefly successful study of an inhibited family.

Despite a capable cast and novel presentation, the characters lack sympathy (the author tries to cop a plea by suggesting in the dialog that they can't help it—but then, neither can the audience be blamed for its reaction to them). Much of the wordage is on the philosophical side, some good, some tedious.

"Sun" marks the stage debut of former film star Janet Gaynor. She does a worthy job in the repelling role of a mother obsessed with the idea that one of her sons had been responsible, years before, for the drowning of his younger brother. Steven Hill plods efficiently through a mass of neuroses as a prodigal blacksheep, and Ed Begley does yeomanly duty in the heavily dramatic role of an uncultured husband.

Martin Brooks, as an unresponsive mate of an attractive wife, and Dolores Dorn-Heft (since replaced by Cathleen Neal) as the unfulfilled spouse, are satisfactory. Zamah Cunningham has a juicy bit as a cursing, beer-guzzliny relative, Evans Evans makes a sexy, not-too-bright daughter believable, Bertice Reading is good as a servant, and Robert Dowdell is capable as an uncouth in-law.

The production is interesting functionally, using a single setting of a midwest homested with transparent areas exposing interiors, and a disappearing sector that allows for second-level playing of bedroom scenes. Herbert Hecht's incidental music sets appropriate moods and John Frankenheimer's direction is efficient when not bogged down by overwritten scenes. *Bone.*

Road Show Review

J. B.

New Haven, Oct. 29.

Alfred de Liagre Jr. presentation of two-act drama by Archibald MacLeish. Staged by Elio Kazan; scenery, Boris Aronson; costumes, Lucinda Ballard; lighting, Tharon Musser; music, David Amram; associate producer, Joseph L. Levine. Stars Basil Rathbone, Michael Higgins, Frederic Worlock; features Eulalie Noble. Opened Oct. 28, '59, at the Shubert Theatre, New Haven; $4.80 top.

Roustabouts ..... James Ray, Richard Kuss
Nickles ..... Basil Rathbone
Mr. Zuss ..... Frederic Worlock
J. B. ..... Michael Higgins
Sarah ..... Eulalie Noble
David ..... Ronn Cummins
Mary ..... Peggy Lang
Jonathan ..... Christopher Bergen
Ruth ..... Ina Beth Cummins
Rebecca ..... Barbara Bergen
Girl ..... Rosemary Daley
Mrs. Botticelli ..... Ann Dere
Mrs. Lesure ..... Mary Riddle
Mrs. Adams ..... Elaine Ivans
Mrs. Murphy ..... Laura Pierpont
Jolly ..... Marianna Courtney
Bildad ..... Bert Conway
Zopher ..... Ivor Francis
Eliphaz ..... Gene Gross

Returning to New Haven, where it was first produced by the Yale Univ. drama school, Archibald MacLeish's poetic dramatization of the Biblical story of Job remains the same tense and probing work it was in its experimental presentation. Although not for the escapist entertainment seeker, the drama provides a rewarding experience for serious-minded playgoers. If the near-capacity attendance at this initial road stand is a reliable indication, the Alfred de Liagre Jr. presentation should have a profitable tour.

The tale of the tribulations of a modern Job who is stripped of everything material and challenged spiritually, gets a persuasive workout from the neatly-integrated cast. Basil Rathbone as Satan, Frederic Worlock as God, and Michael Higgins as Job rate their over-the-title billing. They give considerable dimension to their respective roles. Eulalie Noble is capable as Job's wife and lesser parts are handled effectively.

Boris Aronson's setting on a raked stage has been varied somewhat from its Broadway setup, with the forestage removed and a brief scrim dividing the acts. *Bone.*

Anita Ellis is subbing this week in "Flower Drum Song" for **Pat Suzuki**, who's taking a week's vacation.

Shows Abroad

The Marriage-Go-Round

London, Nov. 5.

S. A. Gorlinsky & John Clements (by arrangement with Paul Gregory) presentation of two-act comedy by Leslie Stevens. Staged by Robert Helpmann; settings, Hutchinson Scott; music composed and arranged by Leslie Bridgewater. Opened Oct. 29, '59, at the Piccadilly Theatre, London; $2.80 top.

Paul Delville ..... John Clements
Content Delville ..... Kay Hammond
Katrin Sveg ..... Angela Browne
Ross Barnett ..... John Arnatt

Preoccupation with sex seems to be a favorite subject in the American theatre, and while the topic is not exactly unknown on this side of the Atlantic, it rarely commands the same audience interest. John Clements and Kay Hammond, costars of "The Marriage-Go-Round," do not have as potent ticket-selling stature as Charles Boyer and Claudette Colbert have on Broadway, and that is an added factor which makes the London presentation a questionable prospect.

Clements and Miss Hammond (Mrs. Clements) are polished enough performers, but do not quite succeed in carrying off this fluffy but occasionally labored discussion of sex and monogamy. Nor do they entirely convince that they are senior members of the faculty, though that may be mainly due to the writing.

The Leslie Stevens comedy adopts the familiar technique of "daring" and "frank" discussion on sex, but lacks shock impact. Angela Browne makes a bold and immediate impression as the Swedish minx who wants the scientist to father her child. She contributes a lively and amusing performance, and in a much smaller part, John Arnatt stands out as a sympathetic professor of languages.

Robert Helpmann's staging vigorously captures the atmosphere and Hutchinson Scott's revolving set is one of the most elegant to be found in the West End. Leslie Bridgewater's background music is a positive aid. *Myro.*

Les Freres Jacques

London, Nov. 5.

Leon Hepner, in association with Cedric B. Levitt (in agreement with Jacques Canetti) presentation of two-part program of comedy songs. Musical arrangements, Pierre Philipe; decor and costumes, Jean-Denis Maleles. Opened Oct. 28, '59, at the Adelphi Theatre, London; $2.80 top.

In its three-weeks' London engagement as the first stop of a world tour to include America, "Les Freres Jacques" garnered an enthusiastic reception. This is not the group's first London appearance. It was part of an entertainment 11 years ago at the Saville Theatre. But this time it's an entire two-hour bill and it seems an over-reach.

"Les Freres Jacques" consists of four stylish, witty, comedian-singers, brilliantly accompanied by Pierre Philippe on the piano. They are dressed in black tights and colored tunics, and rely on a variety of hats, moustaches and elegant white-gloved hands for their prop effects. Showgoers fluent in French may appreciate their entire evening's offering, but others will probably find much of it repetitious, though charming.

The 23 items, only three of which are in a form of English, cover a range of songs, some gay, some farcical, some wistful. They are introduced briefly and amusingly in broken English and these introductions are often even more amusing than the ditties themselves.

The performers appear as Paris traffic cops, English parsons on a French sightseeing jab, as football players and as well-fed cats. They explore the problems of ladies in high society, a French family in a hired boat on a holiday and even the yarn of a pretty little match which falls for a handsome candle.

But the audience may occasionally wonder "what's new?" The show might have been helped by an occasional intruder in the shape of a full-blooded singer, or even an acrobat. But always there is the exquisite timing and teamwork to be admired and the brilliant use of the hands, never better expressed than in one item of a musical box inevitably but sadly running down.

"Les Freres Jacques" is "must" entertainment, though a pleasant dinner and a bottle of wine are recommended preliminaries. Decor and costumes are simple and effective and Monsieur Philippe's musical arrangements are as integral a part of the show as the singers' good humor and moustaches. *Rich.*

Gene Gross, appearing as Eliphaz in the touring "J.B.," is also understudying **Basil Rathbone** in the role of Nickles.

Rollo

London, Nov. 5.

Henry Sherek, by arrangement with Send Manor Trust Ltd., presentation of a comedy in three-act comedy by Marcel Achard; adapted by Felicity Douglas; directed by Frank Hauser; settings, Michael Richardson. Stars Leo McKern. Opened Oct. 27, '59, at the Strand Theatre, London; $2.80 top.

Leon Rollo ..... Leo McKern
Edith Rollo ..... Gwen Cherrell
Albert ..... John Nettleton
Veronique Carradine ... Nicolette Bernard
Noel Carradine ..... Ferdy Mayne
Alexa ..... Jacqueline Ellis

A major hit in Paris, where it has been running under the title of "Patate" for more than three years, the Marcel Achard comedy has the makings of a West End hit, though it is unlikely to repeat its original triumph. It is a bright, lively piece which is carried to success by the vigorous performance of Leo McKern.

Henry Sherek acquired the property after its opening in Oxford a few weeks before, and he has brought in the entire original production. With a moderate operating nut it looks a natural for a fast payoff, though the show itself would be better in a more intimate theatre, if one were available.

McKern plays an unsuccessful inventor whose income has come largely from sponging on the boyhood friend who married the heiress he himself had courted. When he learns that his young adopted daughter has been having an affair with the other man, the showdown between the two families is adroitly handled.

The Felicity Douglas adaptation is sharp and concise, and much of the original humor is forcefully retained. But major credit is due McKern, who is on stage throughout the entire three acts, getting maximum laughs and sympathy. Jacqueline Ellis is bright and sophisticated as the teenage daughter, Ferdy Mayne is adequate as the other man, and Gwen Cherrell and Nicolette Bernard are attractive as the wives.

Frank Hauser's staging has the requisite pace and vigor, and Michael Richardson's two sets suit the production. *Myro.*

Le Crapaud-Buffle

(The Horned Toad)

Paris, Oct. 25.

Theatre National Populaire presentation of two-act (six scenes) drama by Armand Gatti, staged by Jean Vilar; scenery and lighting, Jacques Le Marquet. Opened Oct. 24, '59, at the Theatre Recamier, Paris; $1.50 top.

Don Tiburcio ..... Jean-Maire Amato
Capucin ..... Palau
Mullifoy ..... Paul Colline
Jiminez-Dubois ..... Edmond Beauchamp
Huacarimac ..... Jean Negroni
Police Chief ..... Yves Brainville
Dona Concha ..... Annie Monnier

As the initial offering at the Recamier Theatre as an experimental house for the presentation of scripts by new authors, "Le Crapaud-Buffle" is impressionistic, symbolic, incomprehensible, ludicrous and dull. It's of little interest for Paris and offers nothing for export.

The locale is a mythical Latin American country where a hysterical dictator, seeking to be the reincarnation of Pizarro in the slaughter of the Incas, is told by a Sinister Indian advisor that he must sacrifice parts of himself to help his people, and that he will ultimately be restored by a horned toad. After his legs and arms are successively removed he is murdered by his wife. As his head is bawling atop his grave, the Indian takes over as dictator.

Jean Vilar, head of the Theatre National Populaire and appointed by Minister of Culture Andre Malraux to direct the experimental policy at the Recamier, has staged the Armand Gatti script adroitly, but even at the low $1.50 price "Le Crapaud-Buffle" isn't likely to be around long.

And Suddenly It's Spring

London, Nov. 5.

Peter Saunders presentation of three-act (five scenes) comedy by Jack Popplewell. Staged by Charles Hickman; decor, Paul Anstee. Stars Margaret Lockwood, Yolande Donlan, Frank Lawton. Opened Nov. 4, '59, at the Duke of York's Theatre, London; $2.80 top.

Peggy Jones ..... Pat Pleasance
Sally Seymour ..... Margaret Lockwood
Joy Lucas ..... Yolande Donlan
Harry Markham ..... Frank Lawton
Ford Baxter ..... John Stone
Brian Lawson ..... Graham Payn
Spike Muldoon ..... John McCarthy

Peter Saunders has hardly made an auspicious choice for his experiment of a matinee opening instead of the convertional first nights. "And Suddenly It's Spring," his initial offering under the policy, is a mildly pleasant and lightweight Cinderella tale, laced with a few brisk comedy lines and aided considerably by the marquee appeal of the stars.

Jack Popplewell's comedy never attempts to be anything but escapist entertainment, and is generally predictable, but its subject should have modest appeal. Its payoff chances may be questionable, particularly in view of the largely adverse critical reaction from the London dailies' reviewers.

Instead of a rags-to-riches princess, the play deals with a 35-year-old-Jane business woman who uses a Dior gown and a new style hairdo to become a luscious beauty.

Margaret Lockwood knows how to play this type of role, and though she is possibly a little too attractive in the opening scene, she generally makes the most of the script. Yolande Donlan is natural for the part of her giddy friend and is well served by the author's comedy dialog.

Frank Lawton seems somewhat ill-at-ease as a bogus adventurer, but John Stone neatly suggests a shyly romantic American naval officer. John McCarthy gives a vigorous portrayal of another Yank naval man, Graham Payne turns in a smooth job as a jettisoned lover and Pat Pleasance is okay in a small part.

Charles Hickman has staged the comedy at a lively pace and Paul Anstee's set is handsome and practical. *Myro.*

Mascarin

Paris, Oct. 25.

Andre Puglia & Henry De La Palmira presentation of three-act comedy by Jose-Andre Lacour. Staged by Jean Negroni; setting, Gisele Tanalias. Stars Odette Joyeux, Andre Bervil, Gerard Sety. Opened Oct. 10, '59, at the Theatre Fontaine, Paris; $3 top.

Aurore ..... Odette Joyeux
Author ..... Andre Bervil
Mascarin ..... Gerard Sety
Durelle ..... Louis Velle
Natacha ..... Huguette Hue
Marquis ..... Pascal Mazzoti
The Maid ..... Josette Roland

There's an ingenious, amusing idea in "Mascarin," but it's not developed and the writing lacks a consistent tone, so the play is too light for success in Paris or in the foreign market, although it could conceivably be adapted as a strawhat vehicle or a screen comedy.

The Jose-Andre Lacour comedy posits a maid having her sweetheart hired as a valet for a former best-selling author whose mature but young-feeling wife is having an affair with the family doctor. The newcomer pretends his massaging has the power of rejuvenating the wife and curing the writer's cancer. When the imposter begins to believe in his own miraculous healing power the author reveals that his cancer is merely fictional. The valet leaves, but apparently cures a mute maid.

Although there is a dearth of characterization and the play wavers between serious realism and satire, the performance is brisk and diverting. It seems too insubstantial for popular success, however.

Aunt Edwina

London, Nov. 4.

E. P. Clift & Anna Deere Wiman presentation of two-act (four scenes) comedy by William Douglas Home; staged by Douglas Wallace; setting, Michael Weight. Stars Henry Kendall, Margaretta Scott, Cyril Raymond. Opened Nov. 3, '59, at the Fortune Theatre, London; $2.80 top.

Bernardo ..... Nicholas Selby
Irma ..... Marina Martin
Rosemary Ryan ..... Hilary Tindall
David Ryan ..... Kenneth Fortescue
Maj. Reggie Privett ... Cyril Raymond
Cecilia Ryan ..... Margaretta Scott
Col. Edward Ryan ..... Henry Kendall
Sandra Bendle ..... Gay Cameron
Sen. Joseph Bendle ... Launce Maraschal
Tommy Devon ..... Peter Collier
Mrs. Devon ..... Christine Roberts

William Douglas Home, author of "The Chiltern Hundreds" (*produced on Broadway in 1949-50 as "Yes, M' Lord"—Ed.*), "The Reluctant Debutante" and other comedies, has written what amounts to a witless, tasteless, modernized version of the perennial amateur theatre farce, "Charley's Aunt." It will soon be forgotten.

"Aunt Edwina," as this painfully unfunny effort is titled, is about a Guards Brigade Colonel and joint Master of the Hunt who on returning from a cruise with his wife has a change of sex. His about-to-become-engaged son and daughter are understandably embarrassed, and pass him off as their father's fictitious twin sister, Aunt Edwina.

The labored antic is not even

(Continued on page 76)

Thurber's 'Quillow' Set As a Tuner for Tykes

James Thurber's story, "The Great Quillow," has been adapted into a musical drama by songwriter Ralph Blane and former radio-tv scripter Wade Barnes. Plans are in the works to produce it as a special holiday offering for moppets.

Barnes is currently general sales manager of Bonded TV Film Service.

Legit Bits

Roger L. Stevens, who has "Cheri" and "The Pleasure of His Company" current on Broadway, "Five Finger Exercise" and "Silent Night, Lonely Night" opening road tryouts this week, plus "West Side Story" on tour, is taking time off next weekend to go to Florida on a realty deal.

Charles Robert Epstein and **Al Kaufman** are dickering with **Anne Francis** as femme lead for their play, "Juve." The authors are represented by their attorney, **Sol Glushak.**

Walter Fuchs, pressagent for the Vasateatern Theatre, Stockholm, arrived last Friday (6) to survey legit in the U. S. After two weeks of catching the Broadway and off-Broadway shows, he'll visit Chicago, San Francisco and Los Angeles.

Joy Nichols, favorably mentioned in a review of "The Girls Against the Boys" in last week's issue of VARIETY, was inadvertently identified as **Maureen Bailey**, who was also mentioned in the same sentence.

Sada Thompson, Will Geer, Frederick Rolf and **Peggy Wood** will appear tomorrow (Thurs.) at the Kaufman Auditorium of the 92nd St. YMHA, N.Y., in "Early American Poetry," the second in a series of dramatic readings, which **Paul Shyre** is directing.

Macy's, N.Y. department store, opened a five-day exhibition of 50 original paintings by "Gypsy" cast members yesterday (Tues.).

"Americada," the N.Y. Public Library exhibition celebrating the 75th anniversary of the American Academy of Dramatic Arts, is being extended through Nov. 29.

Jane Darwell has resigned from the cast of incoming musical, "Saratoga." Her role will be taken over next Monday (16) by **Edith King**.

Constance Carpenter had to relinquish her role as femme lead in "Guitar," which opened off-Broadway last night (Tues.), after breaking an ankle while appearing in a preview performance last Thursday night (5). Her role has been taken over by **Helen Brooks.**

Harold Clurman will direct "Sweet Love Remember'd," the **Ruth Goetz play**, which **Martin Gable** and **Henry Margolis** plan opening on Broadway the week of Jan. 25, with **Margaret Sullavan** starring.

An original cast recording of the off-Broadway revival of "Leave It To Jane" has been released by Strand Records.

H. Clay Blaney and **Ramsey Burch** have optioned **Robert J. Shaw**'s "The Amber View" for Broadway production early next year.

The off-Broadway revival of "Summer of the 17th Doll," which opened last Oct. 13, is scheduled to close Nov. 29. The show has been lossing around $600 weekly on an average gross of $2,000 per week.

The N.Y. Local of the American Federation of Television and Radio Artists is sponsoring a "Fighting Cock" theatre party Dec. 11 at the ANTA Theatre, N.Y., for the benefit of The George Heller Memorial Foundation, formed in 1957 as a memorial to the union's late national executive secretary.

A New York revival of **Sean O'Casey's** "Within the Gates" is planned by **Paul Shyre**, who also contemplates presenting a staged reading of "Drums Under the Windows," his adaptation of Volume III of O'Casey's six-part autobiography.

A Broadway production of **Gore Vidal's** political play, "The Best Man," is contemplated by **Roger L. Stevens** and plans for the presentation of another Vidal play, "Fire to the Sea," have been scrapped by **Stanley Chase**. Vidal, incidentally, has been reviewing plays for The Reporter recently.

Ugo Betti's "Time of Vengeance," adapted by **Charles Waserman**, is scheduled for Dec. 10 opening at the York Playhouse, N.Y., under the production auspices of **Paul Libin. David Metcalf** will direct.

The razing of the Circle in the Square, N.Y., has been delayed until the end of the year. Consequently the transfer of "Our Town" from that theatre to the Amato Theatre, another Greenwhich Village showcase, has been postponed.

"The Captain and the Kings," by **Leo Lieberman**, is planned for Broadway production next March by **Paul E. Davis** and **David March. John Gerstad** will direct. Davis is also contemplating independent productions of "Comedie Macabre," by **Norbert Terrassault**, and "The Herkimer Touch," a musical with book by **Herman Rauscher** and music and lyrics by **Robert Satre.**

Joan Bennett and **Donald Cook** will pinchhit for **Cornelia Otis Skinner** and **Cyril Ritchard** in "Pleasure of His Company" during four weeks of the show's tour from Dec. 28-Jan. 23. Miss Skinner and Ritchard, who'll vacation during that period, costar with **Leo G. Carroll** and **Conrad Nagel** in the offering, which ends its Broadway run Nov. 21.

Off-B'way Reviews

Continued from page 72

Hotel Paradiso

at the rowdy hotel of the title. By the time the night is over, the stage is swarming with the lady's husband, a friend from the provinces with four squealing daughters, a squad of policemen and an assortment of other unexpected guests.

The point of view of this revival is relaxed and careless. The players grope for laughs where they find them, as if they thought comedy were an accidental affair. *Burm.*

Noah

Equity Library Theatre production of three-act (five scenes) comedy-drama by Andre Obey. Staged by John Ulmer; music, Vladimir Padwa; lyrics, Jack C. Wolf and John Ulmer; settings, Joe Gerson; costumes, Genie Zust; lighting, Jane Worley; choreography, Marvin Gordon. Opened Nov. 3, '59, at the Lenox Hill Playhouse, New York; admission by contribution.

Noah ..... Otto Waldis
Japhet ..... Charles Trivinia
Shem ..... Allen Mullikin
Ham ..... John Tormey
Mama ..... Bernice Bolek
Norma ..... Joyce Davis
Sella ..... Eunice Pollis
Ada ..... Noella Dierking
Man ..... Robert Riesel
Tiger ..... Laurie Archer
Elephant ..... Tom Kennedy
Lion ..... Cedric Jordan
Bear ..... Anthony Ponzini
Monkey ..... Edith Heller
Cow ..... Genie Zust

This is an aimless but harmless retelling of the Noah tale from the first chapters of Genesis. It had a brief Broadway run in 1935 and is a somewhat popular vehicle for community theatres, school and church groups. The Equity Library Theatre production is a decidedly collegiate effort.

The play has a maverick quality, since it shuffles comedy with philosophy. The current production suggests children's theatre, however. There is weighty morality in Noah's faith in his God and the lesson of brotherhood among the animals who board the ark. Whimsy is blended not too comfortably with the more serious aspects. Rather pedestrian language also keeps the play on the dullish side.

It's possible that an antic, radical directorial approach and witty performances might make it gell as an offbeat fable, but it hasn't happened here.

New music and lyrics have been added for this version, but they are not much help. For instance, when the rains stop, Noah's shipmates break into a hoedown, and the lyrics go something like this: "Oh, my. It's dry. It's true. The sky's blue."

Otto Waldis plays the title role without much humor. Bernice Bolek is a too youthful Mama. Noah's sons, who represent conflicting reactions to his blind faith, are played with little imagination by Charles Trivinia, Allen Mullikin and John Tormey.

Three girls who conveniently arrive in time for the sailing of the ark are played by Nuella Dierking, Joyce Davis and Eunice Pollis. They're decorative but little more.

John Ulmer's direction sets up orderly pictures but doesn't reflect a sense of style. Jim Oyster has created some clever makeup for the animal characters, but Joe Gerson's settings and Genie Zust's costumes reflect a losing battle with a skimpy budget. *Burm.*

'Music' Advance

Continued from page 1

specific broker allotments have been made and none is planned for some time. In any case, indications are that there will be ample demand for any available tickets during the show's initial 30 weeks on Broadway.

"Music," with score by Richard Rodgers, lyrics by Oscar Hammerstein 2d, and book adapted by Howard Lindsay and Russel Crousel Crouse from Maria Trapp's story of the Trapp Family singers, is being presented by Leland Hayward, Richard Halliday, Rodgers & Hammerstein, with Mary Martin (Mrs. Halliday) as star. It's playing theatre party previews this week, having tried out in New Haven and Boston.

Shows Abroad

Continued from page 75

Aunt Edwina

Saved by Henry Kendall's pantomime performance as the pseudo-femme, in the heroic efforts of co-stars Cyril Raymond and Margaretta Scott. The one commendable element of the show is Michael Wright's elegant interior setting. *Myro.*

The More the Merrier

Glasgow, Oct. 20.

Henry Sherek, by arrangement with Daniel Mayer Co., presentation of three-act-five scenes comedy by Ronald Miller. Staged by Rudolf French; decor, Hutchinson Scott. Stars Anna Neagle, Jane Baxter, John Robinson; features Tracey Lloyd, Beatrice Varley, Kenneth Edwards, Gordon Tanner. Opened Oct. 19, '59, at the King's Theatre, Glasgow; $1.20 top.

Mr. Gosport	Kenneth Edwards
Sonny	Beatrice Varley
Stella Folby	Anna Neagle
Dinah Folby	Tracey Lloyd
June Loring	Jane Baxter
Henry Brandon Brasher	Gordon Tanner
Roger Folby	John Robinson
Bill	Douglas Malcolm
Fred	John Denison

Film star Anna Neagle, returning to the stage, brings personal charm and an established name to "The More the Merrier," Ronald Miller's stereotype romantic comedy being tried out for London. Otherwise, it's a competently routine show.

The story, which might almost have been written for Miss Neagle, presents her as a film actress, the divorced wife of a BBC producer and about to marry a Texan (an oil millionaire, of course), who hears that her ex-husband is to marry her adopted sister. As the audience is aware from the start, there's a happy reconciliation.

Jane Baxter has most of the comedy lines as the enigmatic sister. Tracey Lloyd gives a spirited performance as the heroine's modern-minded daughter, John Robinson plays the ex-husband with believable uneasiness, Gordon Tanner has a believable American accent as the dollar-loaded suitor and Beatrice Varley is acceptably puzzled as the housekeeper.

Hutchinson Scott has designed a conventionally handsome Regent's Park interior and opulent costumes, and Harold French has done the standard staging. *Gord.*

Les Escrivains
(The Writers)

Paris, Oct. 16.

Mme. Harry Baur presentation of three-act drama by Michel de Saint-Pierre and Pierre Calan, based on the former's novel of the same title. Staging and scenery, Raymond Gerome. Opened Oct. 15, '59, at the Mathurine Theatre, Paris.

Beatrice	Nelly Vignon
Justinien	Jean-Jacques Steen
Alexandre	Louis Ducreux
Georges	Pierre Michael
Fargue	Robert Burnier
Eve	Nadine Alari
Yvonne	Camille Fournier
Barlache	Robert Basil
Stephane Du-Lebaux	Francois Dalou

"Les Escrivains" was apparently a better novel than it is a play. At least the theme and characters are interesting, but novelist Michel de Saint-Pierre and co-adaptor Pierre Calan have made an awkward and frequently unbelievable dramatization of it. Effective performances make it worthwhile theatre, however.

The central figure of the play is a distinguished author who remains aloof from his son, a budding writer of beatnik tendencies. He talks learnedly about the younger generation, but doesn't see what's going on before his eyes.

Although the older man is supposed to be emotionally detached and dedicated to literature, working austerely in his inviolable study, the retreat is invaded by such a stream of relatives, friends, professional associates and mere busybodies that the place seems more like the information desk in a railway terminal. But although the situation is crudely written and incredible the characters are shrewdly observed and the conflicts between them are fascinating.

Two of the individual performances are outstanding. Pierre Michael offers a vivid portrayal of the defiant, moody, bad-tempered but good-hearted son. Louis Ducreux is excellent as the acid, high-minded father irritated by the intrusions of everyday life into his withdrawn world of the arts. He is convincing whether he is putting dinner guests who disagree with him in their place or entreating a callous official to release the son from prison for engaging in a student demonstration.

Nadine Alari as the mistress, Nelly Vignon as the awed new secretary, Robert Basil as a vulgar politician, Camille Fournier as a religious zealot and Francois Dalou as the son's swishy poet-friend, are also notable in a general performance that lifts an uninspired dramatization into the realm of engrossing drama. *Curt.*

The Amorous Prawn

Glasgow, Oct. 27.

Murray Macdonald & John Stevens Ltd. presentation of three-act comedy by Anthony Kimmins. Staged by Murray Macdonald; decor, Anthony Holland. Stars Evelyn Laye, Stanley Baxter, Walter Fitzgerald, Hugh McDermott; features Ernest Clark. Opened Oct. 26, '59, at the Alhambra Theatre, Glasgow; $1.30 top.

Pvt. Suzie Tidmarsh	Jean Aubrey
Corp. Sydney Green	Stanley Baxter
Lady Fitzadam	Evelyn Laye
Maj.-Gen. Sir Hamish Fitzadam	Walter Fitzgerald
Pvt. Huggins	Harry Landis
Pvt. Maltravers	Derek Nimmo
Pvt. Biddy O'Hara	Lucy Young
Sam Goulansky	Michael Segal
Larry Hoffman	Hugh McDermott
The Prawn	Ernest Clark
Uncle Joe	Reginald Gillam

"The Amorous Prawn" is an unpretentious, workmanlike comedy by playwright-film scenarist Anthony Kimmins combining two standard subjects for spoofing — the army and spendthrift American tourists. As a candidate for London it should be reasonably well, particularly for unsophisticated audiences.

Yet musical star Evelyn Laye is cast in the straight part of a General's titled wife who, during his absence on an assignment in the U.S., turns their Scottish residence into a luxury guest house, using male and femme members of his official staff as servants. She gives a skillful performance.

Stanley Baxter is laughably earnest as a Corporal reluctantly serving as maitre d'hotel, Walter Fitzgerald is properly pompous and then aghast as the General, Hugh McDermott is amusingly aggressive as a boisterous American and Ernest Clarke is excellent in the somewhat incredible role of a philandering British cabinet member.

Notable in supporting parts are Derek Nimmo as an effeminate enlisted man who fancies himself a chef, Harry Landis as a soldier with an enthusiasm for military formality, Jean Aubrey as a perky Women's Royal Army Corps private who catches male eyes, and Michael Segal as a would-be-romantic American.

Murray Macdonald's staging is brisk and Anthony Holland has provided a brightly-lighted luxurious drawing room setting. *Gord.*

Rita Moreno Extended

Seattle, Nov. 10.

Rita Moreno, finishing a six-week run in Arthur Miller's "A View From the Bridge," is staying on at Seattle's Cirque Theatre to star in "Champagne Complex" (opens tonight).

A cinematic "Latin spitfire," Miss Moreno has scored with Seattle press and audiences (Marlon Brando included) with her interpretation of the role of Catherine.

"Bridge" cast at Seattle's only Equity resident theatre was headed by producer Gene Keene as Eddie Carbone. Also included were Michael Osker, Marie-Louise Dietrichson and Burke Rhind.

Brando flew in with his typical g.t. but was spotted by a local columnist.

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Montreal 'Dollar Symph' Series in Smash Start; 10,900-Seat House SRO

Montreal, Nov. 3.

The Montreal Star's "Dollar Symphony" series, which opened last Oct. 27 to a capacity house at the local Forum, indicated anew that there's nothing limiting about culture if the price is right. The concerts offer a full symphony orchestra and guest stars all for $1.15, including tax.

Conceived originally as a public relations gesture, the Dollar Symphony idea has been an immediate success. A mailing piece and ads in the Star listed the concerts and guests artists, and all four concerts were sold first as a unit at $4.60.

Since there is no concert hall of any size in Montreal, the 10,900-seat Forum is being used. For the first offering Igor Markevitch conducted the 90-piece Montreal Symphony, with contralto Maureen Forrester and tenor Richard Verreau as soloists. Joseph Krisp will conduct, with Isaac Stern as soloist Dec. 8; Andre Kostelanetz will baton Mar. 8, and Jose Iturbi will double as conductor and soloist for the finale Apr. 4.

Tickets for single concerts go on sale one week in advance, but only 300-400 upstairs seats are available.

Dance Review

Polish State Folk Ballet
('Slask')

Sol Hurok presentation at N.Y. City Center. Director-conductor, Stanislaw Hadyna. Choreographer, Elvira Kaminska. Opened Nov. 3, '59; $3.50 top.

Only six years organized, beautifully costumed, youthful and virile, the singers, dancers and acrobats of this state-subsidized company present a lively show. It is not a great one. On present values "Slask" rates as a oncer, undoubtedly potent for the Detroit-Buffalo-Chicago colonies of Polish-Americans.

Few would actually rap the entertainment. It compares favorably with other imported folk troupes, though like many of them it suffers from a certain sameness, from Village Square to Mountain Frolic. The pace is fast, indeed sometimes breathless. Several times the proceedings build to an audience-rousing crescendo. But in the end all-out superlatives must be withheld.

Give this young troupe more time. It needs seasoning of a kind which is elusive. Change of pace is more than a question of routining. (A number of last-minute program shifts hint that Papa Hurok was worried, too.) Though it may be unfair to make the comparison with the Moiseyev and Beryoszka ballets, such comparison is almost a certainty, the Russian invasion being so fresh in mind. The Poles are not yet ready to stand it.

They lack show-stopping, wow, solo virtuosi. They do have a hard-working, attractive, promising group. Put together out of winners of a radio-conducted talent quest in Poland, their path smoothed by the Ministry of Culture, a former duke's castle turned into their home and school, the troupe shows much drive and sincerity but also a certain tentative net result.

Much is owed the chorus, rather more inherently native, at a guess, than the folk dances which are caught midway between ethnic and theatrical goals. Groups move on and off stage with a good deal of choreographic-logistic ingenuity. There are no actual stage waits. It's just that much of the specific routines lack a payoff or punch.

Predominant is the Polish whirling dervish style. The circle is the standard formation. The girls individually spin like proverbial tops, creating more circular effects with their several flares of petticoats.

The company could profit from more humor. The Russians did definitely better in the department of hoofing humor. The opening night audience at the N.Y. City Center was almost pathetically eager to adopt and welcome a singer in military attire who displayed a half-shy, half-calculated big grin between his musical cues.

Not the least remarkable aspect of this Polish group, numbering 100, more or less, is the unexpected audience thought that they come, fresh and handsome and easy to like, from a country that suffered earliest and longest from the war. Undoubtedly on another visit to the States, some years hence, the company will more solidly manifest what is now a vivid promise. *Land.*

Close 'Ginger Man' in Dublin

Continued from page 71

atre manager Phil Kelly, but not Elliman himself.

Donleavy, as his contract allowed, refused to give permission for the cuts to be made. Result was, that he and Wiseman were faced with the ultimatum that unless the cuts were effected, a writ for damages would be served and the curtain wouldn't go up that evening.

"At 7:30, I went back to the theatre, found Elliman and Ryan, and told them we were not willing to make cuts," Wiseman continues. "They backed down and the curtain went up. The play went over very well that evening."

Irish Raps

Things apparently began to pop in the small hours when Wiseman read in one of the Irish papers an article, "not a review," describing the play as the most nauseating ever to appear in Dublin, and that it must be withdrawn as soon as possible.

Wiseman wired the paper warning it that Spur might have to protect its interests. When arriving at the house at around 7:55 p.m., he found it dark, though "hundreds of people were outside." He was told that the Archbishop of Dublin had closed the play and that his secretary was then conferring with Elliman.

Wiseman continues, "I went upstairs, knocked on the door, and after five minutes' wait was admitted. I was introduced to Father Nolan and was told that, because people were milling outside, the evening's performance would be held. Then the show must come off." The show was held. The play did come off.

Wiseman further reports that, although he began trying to ring his co-director Walton in London late that night, Oct. 28, it wasn't until 3 p.m. the following day that he made contact because, he was told, the lines were out of order. "Priests were patrolling up and down the corridor," he alleges, "and my movements were literally followed all over Dublin."

The producer put his instructions in the hands of lawyers on returning to London last Thursday (29). Despite his setbacks, he still intends that "The Ginger Man" shall be shown in New York in January, in association with David Schaber and William Snyder with, it's hoped, Richard Harris in the leading role.

As a p.s., Wiseman's dry comment on the Dublin adventure is: **"Technically there's no stage censorship in Ireland."**

The Word From Ireland

Dublin, Nov. 3.

"The Ginger Man," by James Patrick Donleavy, which moved to the Gaiety here after a London run, was withdrawn last Wednesday (28) after three nights. The play is about an American student in Dublin, and was based on Donleavy's book. Donleavy was born in Brooklyn and was a student at Trinity College, Dublin.

The Irish Independent, in a 17-line notice of the piece, described it as "an insult to religion and an outrage to moral feelings of decency. Now that it has shocked everyone with an average sense of values who has seen it, the best course open to all concerned is to withdraw it with the greatest possible speed."

Notices appeared Oct. 27 and on the following day the managing director of the Gaiety, Louis Elliman, announced: "The run of 'The Ginger Man' will be discontinued after tonight's performance because of the lack of cooperation by Spur Productions Ltd, of London, who refuse to make cuts as demanded by the management."

The piece was being presented by the Dublin Globe Theatre, in association with Spur Productions. Globe business manager W. P. Ryan commented, "We are in agreement with the management that cuts should have been made." The Irish Independent divulged receipt by its editor of a telegram from Philip Wiseman, director, Spur Productions Ltd, reading, "Your article concerning the play 'The Ginger Man' in your Oct. 28 issue we consider a deliberate attempt to incite a breach of the peace. We are therefore giving you notice of our intention to protect our interests in the matter and to hold you directly responsible for any damages resulting from such a breach."

The Gaiety remained dark for the remainder of the week and a Gilbert & Sullivan Company has taken over for what should have been second week of the "Ginger Man" run.

West End Bits

London, Nov. 10.

Julia Lockwood, Wendy in "Peter Pan" for the last two years, will play the title role this Christmas.

J. C. Handy, who as "Mr. Dangle" has been writing theatre notes for the Bradford Daily Telegraph since 1915, has just notched his 90th birthday and is still operating.

Dickie Henderson and **June Laverick** will star in **Jack Hylton's** musical, "When In Rome," which will open at the Adelphi on Dec. 26.

The **Crazy Gang** appeared in cabaret, blue jokes not cut, at a party given by the Danish Military attache, with **King Olav** of Norway as guest of honor.

Robert Atkins will play Sir Toby Belch in "Twelfth Night" at the Pembroke, Croydon, London's new "theatre-in-the-round."

Elizabeth Sellars has been signed for next year's Stratford-on-Avon season.

Gene Dingenary is to stage **James Forsythe's** "Trog" in New York in the spring. He put on the same author's "Heloise" at off-Broadway Gate Theatre last year.

Leo Hepner and **Cedric B. Levitt** co-present **Roland Patit's** ballet, "Cyrano de Bergerac" at the Adelphi, opening Nov. 18.

Douglas Byng has taken over from the late **George Gee** as Mirko Zeta in "The Merry Widow" tour. Gee died during the show's Coventry engagement.

The Arts Theatre will present Bruckner's "A Man's Job" opening Nov. 22. It gives **Mary Kerridge** one of the longest roles ever written.

Matinee Preem

Continued from page 71

squeeze them out, booed the play at curtain fall. Many of the patrons confessed that they missed the excitement of a first night.

The cast, which included Margaret Lockwood and Yolande Donlan, admitted that backstage the atmosphere was as tense as ever. Said Miss Lockwood later in the evening on tv: "Backstage in a theatre it's rarely possible to tell what hour it is."

At least Saunders' move gained considerable space in the newspapers, both in gossip columns and on news pages. Unfortunately, for him, the critics' reception of the play was generally hostile.

(The idea of a matinee opening has been tried several times on Broadway, notably by Jose Ferrer with his presentation of "Stalag 17," at the 48th Street Theatre, N. Y. (since demolished). The premiere was May 8, 1951, a Tuesday, enabling producer-director Ferrer, then starring in a revival of "Twentieth Century" at the Fulton Theatre (now the Helen Hayes), to attend. "Stalag" drew favorable reviews and had a profitable run. However, the matinee preem was not regarded as a factor in the show's click, and the idea had not since been repeated on Broadway. —Ed.).

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Literati

Hearstmen's Book On K.

William Randolph Hearst Jr., Bob Considine and Frank Coniff, the task force team which has been perambulating around the globe on political interviews and assignments, are working on a book titled "Khrushchev and You." McGraw-Hill will publish as soon as completed, which should be for the spring lists.

The trio were among the first to get interviews with the Russian premier in Moscow two or three years ago. Meantime Considine is going with the President to Europe and later to the Orient on Ike's country-hopping schedules.

No Black Mart In Hub

Newsdealers who expected to cash in on a bonanza of N. Y. Sunday newspapers at prices ranging from 50c, 75c and $1 a copy got caught here Sunday (8) in the Boston newspaper strike.

In the strike 2¼ years ago, dealers sold New York papers for as much as $1 a copy on Sundays with lines in front of their shops and stands. This Sunday (8), Boston's appetite for out-of-town papers seemed to have been glutted. Late editions of the N. Y. Herald Tribune and the N. Y. Times were piled high around the newsstands and shops from Harvard Square in Cambridge to Washington St., Boston, and the Times was selling for the regular price of 35c.

In many stands from 200 to 300 N. Y. Times were piled high with no takers. Several spots had New York Sunday papers piled high on the sidewalks in front of the shops where proprietors were nervously pacing back and forth.

1st Columbus Citizen-Journal

First issue of the newly formed Columbus (O.) Citizen-Journal ran up against a snag Sunday night (8) when mailers balked at handling the paper until their union ruled on a jurisdictional dispute. Distribution of the morning sheet's Monday edition, however, was only partially affected.

Citizen-Journal grew out of last week's merger of Scripps-Howard's Columbus Citizen, an afternoon daily, with the morning Ohio State Journal. Latter, a 147-year-old paper, was published by the Dispatch Printing Co., which also gets out the afternoon Columbus Dispatch.

Robert H. Wolfe, publisher of the Journal and The Dispatch, blamed rising production costs for bringing about the merger. Don E. Weaver, who has edited The Citizen since 1945, was named editor of the new publication. No change in ownership of the two companies is involved, according to a Dispatch statement.

"Neither the Dispatch Printing Co.," the statement added, "nor Scripps-Howard acquires any stock or ownership in the other. There will be no interlocking directors." The Journal had an editorial staff of about 30 but not all of them, it's understood, will be absorbed by the Citizen-Journal.

Crossplugging Books

There's a new critic on the American literary scene in this tv age of the "plug and the crossplug," says Herbert Mitgang of the N. Y. Times Sunday department in a recent Reporter mag article titled "The Great Book Holdup." According to publishers' flacks and bandwagon editors, says Mitgang, "today our most important literary arbiters are Jack Paar, Dave Garroway, Ed Sullivan and Art Linkletter."

More than one publishing house junior exec has been promoted, he says, because he was able to interest Paar. "But interest him in what! The book? Perish the though! It's the author that counts. Is he a character, a reformed bigamist perhaps, a five-string banjo player? Can he do a jig on a trampoline while typing."

Mitgang cites the case of an author, a Lincoln authority, who got the nod for a Paar audition after hard work by a highpowered flack. "Paar likes Lincoln," said one of the comedian's lieutenants, but he's got to have an angle—are there any fresh Lincoln gags? You won't have to tell them; Jack'll deliver the punchlines."

Steve Allen, "a literate fellow who has turned out a book or two himself," says Mitgang, is noted for 10-second peaks at the dust jackets of books whose subject he himself finds worthy. Sullivan is long on the "instant plug" introduction of an author from the audience.

The fount of the crossplug, says Mitgang, is the new publishing house of Bernard Geis Associates, owned by various publicity men, mag publishers and tele personalities, and distributed by Random House. The house operates on the theory that if owners, such as Art Linkletter, can sell detergents, why can't they clean up by selling their own books. "Consequently, all the tv authors and proprietors of programs plug books on their own and their friends programs in return for crossplugging," says Mitgang.

Curtis' Spinoff

Sale of the capital stock of Science & Mechanics Publishing Co. has been announced by Robert E. MacNeal, president of Curtis Publishing Co. Purchaser is Davis Publications, Bernard G. Davis, president.

The former Curtis affiliate publishes Science and Mechanics magazine as well as numerous handbooks.

$3,300 Spanish Prize Novel

Spain's principal literary award, the annual Planeta prize of 200,000 pesetas ($3,300) for the year's best novel, went to Andres Bosch Vilalta last week for his entry "La Noche" (Night). Story deals with a boxer who rises to ring prominence and is then afflicted with gradual loss of sight.

An unknown in Spanish letters, author is 33 years old and a lawyer by profession. He submitted "La Noche" (his third novel) under the pen name of Luis Canales. Planetta publisher Jose Manuel Lara announced the winning novel was selected from among 212 contestants and 20 finalists. Jurors included Joaquin de Entrambasaguas, Carmen Laforet, Ignacio Agustí, Torcuato Luca de Tena, Sebastian Juan Arbo and Manuel Cerezales.

Doris Humphrey's Book

"The Art of Making Dances" by Doris Humphrey (Rinehart; $6.50), is an excellent handbook for dancers and choreographers, and unique in its field. Written by the late dance star (who died in 1958), and edited by Barbara Pollack, tome contains terse discussion of elements of the dance, a short history of the art, many diagrams and pertinent comments on every phase of terping. There is a check list of choreographers, also a list of all dances composed by Miss Humphrey.

Book is a useful memorial to the author and indispensable to dance libraries. *Rodo.*

90-Year-Old Drama Critic

J. C. Handby, vet drama critic, who has penned theatre notices in the Bradford (Eng.) Daily Telegraph since 1915, recently celebrated his 90th birthday. He writes under pen-name of "Mr. Dangle."

Handby met most big names in show biz, and claims to be the only scribe in the U.K. to have interviewed Rupert D'Oyly Carte. He also welcomed Carl Brisson to the U.K. and showed him the inside of a British home after only knowing hotel life.

One of the comedians panned by Handby was the late Frank Randle, north-of-England artiste, who humorously inserted an advertisement in a Leeds, Eng., newpaper on New Year's day, 1943, reading: "Frank Randle wishes all Yorkshire Fowk a reight peaceful New Year, also including 'Mr. Dangle" of Bradford. There's nowt wrong wi' reight fowk."

Mrs. Carlton Cole Carrying On

Rosalind Paige (Mrs. Carlton Cole) plans to carry on the literary agency bearing her husband's name. Latter died suddenly of a heart atack in London last week, at 49, a couple of weeks after his client Errol Flynn's passing at 50. Cole's mission abroad was to sell the serialization rights of Flynn's memoirs, "My Wicked, Wicked Ways" to a London newspaper.

Cole, in recent months, has handled the memoirs of George Sanders, (the late) Theresa Helburn, former Mayor William O'Dwyer, Keenan Wynn, Charles Chaplin Jr. and other show biz clients.

Bernard's Jackpot Woes

Entering a Honolulu hospital for minor surgery was almost a relief for Charles Bernard, UPI bureau chief for Hawaii. Here's what happened in the few weeks before he went to the hospital:

Something fell off a ledge and broke his glasses; he gashed his leg in a fall off a ladder while working on his roof; his power mower picked up a piece of metal and flung it into his shinbone; his 8-year-old daughter broke an arm skating; his 3-year-old daughter came down with a virus that bedded her for a week; and the newsman's wife smashed up the family car.

Yale's Paperbacks Click

Yale University Press has hit upon one of its most successful projects to date. Following up an experimental dip into the paperback field last spring, Press recently added 10 more titles from its backlog. Sales on total 12 titles have hit the 50,000 mark, with current orders running from 500 to 1,000 books a day.

Bestseller on the 12-title list is religious philosopher Paul Tillich's "The Courage To Be," with Erich Fromm's "Psychoanalysis and Religion" and Henry Steele Commager's "The American Mind" following.

Nice Work If You Can Get It

Jack Scott, who became Vancouver Sun executive editor last fall, and later made chief of Sun's London bureau, is back to his columnist's job, sans titles again.

On resuming, Scott writes for the readers that his editor's job seemed unreal to him, and the job of daily makeup of the paper like "a toy." Publisher Donald Cromie, owing to the easy habits Scott acquired during 13 years of scribing, had to make arrangement to drive his editor to the office in the morning to get him there on time, Scott writes.

CHATTER

Fortune doing a success story on Henry Holt & Co. and its prexy, Edgar T. Rigg.

Roy Publishers bringing out "Duke Ellington: His Life and Music," a $5 book.

Bernard Hollowood, editor of Punch mag, in from London yesterday (Tues.) on the Queen Mary.

Robert M. Yoder, 52, former associate editor of the Saturday Evening Post, died Nov. 6 in Philadelphia.

Doubleday "pouring" next week in honor of Amy Vanderbilt's "Complete Book of Etiquette" hitting its 1,000,000th copy.

Jacob A. Meckstroth, 72, has retired as editor of the Ohio State Journal, Columbus, O., morning paper, a post he held for 29 years, and has been named editor emeritus.

Mrs. Millicent Easter, 85, retired newspaperwoman, has been awarded the first 50-year service citation ever given by Theta Sigma Phi, national professional fraternity for women in journalism.

Bob Foreman, exec v.p. of BBD & O, authored a piece in the November issue of Sports Afield tagged "Pops and the Big Idea," yarn about a teenage girl whose father attempts to take her fishing.

Citadel Press will publish Morey Amsterdam's first book, "Keep Laughing" named after the ABC-TV show, "Keep Talking" on which he is a regular. Its a compilation of Amsterdam jokes and essays on a variety of subjects.

Bernard MacElwaine, film critic of Britain's Sunday Pictorial for the past six years, has switched to general feature writing. His place as pic critic is taken by Jack Bentley, who will also continue to cover the disk world.

George Fearon and William Sutton, w.k. theatre flacks, are writing a book called "You Owe Me Five Farthins." It tells of their experiences while drumbeating for the Church of St. Martin-in-the-Fields, which is next door to VARIETY's London bureau.

A large chunk of legit and literary gentry converged on reception room of the Theatre Guild in N.Y. Thursday (5) to help ring in Lawrence Langner's book, "The Importance of Wearing Clothes," bookstalled by Hastings House this past Monday.

National Conference of Editorial Writers, meeting in Toledo recently, elected Robert S. Bates, editor-publisher of the Meadville (Pa.) Tribune, as chairman; Lauren K. South, Des Moines Register & Tribune, vicechairman; Creed C. Black, Savannah (Ga.) News-Press, secretary; and Millard C. Browne, Buffalo Evening News, treasurer.

Evan Richards, of Gannett's Albany Knickerbocker News, won a $700 prize from the American Trucking Assn. for a series of articles on the $3,000,000 repaving job necessary for a number of State Thruway bridges, for years after they had been placed in operation. It was one of the national awards by the ATA.

Dora Albert, who authored "Stop Feeling Tired and Start Living" (Prentice-Hall), has been making the rounds of the N.Y.-Philly-Chicago circuit to plug her book. She won $250 on ABC-TV's "Who Do You Trust?" and also appeared on NBC's "Monitor," among other shows. A resident of Van Nuys, Cal., she also did a piece for the current issue of Your Life mag. It's tagged "The Joys of Giving Yourself Away."

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Nov. 10.

The City of Radioactive Angels keeps sending smog refugees to this outpost, and one groped his way to our door the other day. He was carrying a copper-engraved image of a former President in one hand and a paper bag of photos and clippings in the other. Under one arm he had a 3-by-6-foot rug which turned out to be a woven image of a dollar bill. It was an outsize copy of a bill the Treasury quit printing in 1929, which certainly wasn't a vintage year for money, as oldtimers too well remember.

He told me he had been placing the big buck in store windows across the land and getting real money for exhibiting the all-wool image. The bauble seemingly attracts people into shops.

The Big Buck

He wanted me to write a book about his experiences and after that a play. "A satire on capitalism," he called it. I was alone and defenseless at the time, so I invited him to share a luncheon with me.

It took me three hours to get rid of him and even then I had to drive him two miles to a bus. I felt like Whit Burnett when he wrote "The Literary Life And The Hell With It!"

Hasn't some guy built that better mousetrap yet? It must be 100 years since R. W. Emerson said that when such an inventor did, the world would beat a pathway to his door.

This most recent of pathfinders was a guy I hadn't seen in 15 years and didn't recognize him because he had thinned down a lot. He looked more prosperous and was wearing a Tyrolean hat that looked brand new.

He handed me the bas-relief as a present. On the back of it was inscribed, "As one great fighter to another, Frank Scully." It was signed "Eugene Linder."

I knew all about the Greeks, so I figured that what was in that big paper bag was the real object of his mission, though the plaque, which was his own work of art, was nice, too.

He didn't want to talk to me while I was hungry. He realized, he said, that way he could only get half my attention. He doesn't know what a good actor I am in simulating all attention and giving none to a subject whatever.

After we lunched he dragged out the artillery from his paper bag. It was pretty impressive. He had been on a road tour across the country exhibiting this rug which was a giant reproduction of a dollar bill of the era previous to the 1929 collapse.

Nice Interest Charges

Worth $100,000, this makes it the most inflated buck in our economy. Linder got $300 a week for leaving it in shop windows and banks. The shops had to carry the insurance and book it in and ship it out on time or pay penalties. Linder went along with it and picked up the check each Saturday.

A gimmick went with the exhibit in that anyone bringing in the dupe of the number on the bill would be rewarded with a $1,000 bill. Though these oversized greenbacks were discontinued in 1929, there are still a few floating around. The chances, however, of anybody coming up with H 85685068 A are one in many millions.

The literary history of this buck (which can be walked on) crosses the current of show biz. Max Linder, the Chaplin of France, whose pictures made a lot of money in America before Hollywood's cinematic tanks crushed all life out of Linder's comedies, was nevertheless eternally grateful to the Yankee dollar. He had some Persian weavers balloon up a buck to a throw-rug-sized carpet—actually 6 ft. 2 inches by 3 ft. 2 inches.

Max Linder's Beau Geste

This was made in France and Max was going to give it to this country, but there were complications since we have a law against reproduction of authentic bills. So he gave it to his nephew Gene, who tied it in with a bond drive in the last war and thus got around the Treasury's prohibitions. The angle was since no more dollars of that size were being printed, it was actually a collector's item, not a stimulus to counterfeiters.

Used in numerous bond drives, charity drives, such as the American Red Cross, March of Dimes, Community Chest and Cancer Funds, Linder turned it to commercial use in the last few years and has done remarkably well as a picture exhibitor.

Now and then a public benefactor has attempted to buy the rug for the White House or the Secretary of Treasury's office, but the top offer has been $30,000 and Linder's price is $100,000.

He didn't come to me, however, trying to sell the rug. What he was trying was for me to write a book on his experiences with it since he inherited it.

Donald Ogden Stewart Ducks One

"Then you can write a very funny comedy," he suggested. "This is not my idea, but when I was in England two years ago Donald Ogden Stewart only wished he had three months of free time to do it. But lacking the time he suggested you."

That was pretty nice of Stewart, I told him, considering he was living in splendor in Ramsey MacDonald's old place at Hampstead and I have less time and more years to weigh me down than he has.

The last time a guy moved in to louse up my literary life he threw me off course for three years. Only three weeks ago I got back to where I wanted to go and I didn't intend to be diverted again for anything less than 10% of that $100,000, if and when Linder sold his surefire wienie.

I told him it might make a good tv serial and if any producer, sick and tired of better mousetraps beating a path to my door, wants this rug as the wienie of a series I would cut him in for a piece. But not until I've finished my current masterpiece which is so top secret that even I don't know where it's going.

Linder said he'd leave the matter wholly in my hands, that any deal I would work out would meet completely with his approval, and to prove how devoted he was as part of my public he left with me some old yellow columns of mine which he had been preserving for years.

"But I want them back," he said.

The luncheon over, I asked Linder where he had parked his car. He said he had driven from L.A. to Palm Springs with a friend, and had walked from town three miles to our desert outpost. I offered to drive him back to the bus station because he looked much older than I did. He accepted.

Linder's TV Wienie

On the drive to town he kept saying he thought a great satire on capitalism could be written around the money that had been made out of a rug that looked like a dollar, which was more inflated than the current buck.

I told him I wasn't interested in any show that closed on Saturday night and practically all of them after "Of Thee I Sing" did. "But your rug is a great Wienie," I assured him.

"A what?"

"You got a hot dog," I explained.

"Yeah?"

"Yeah, but you can't eat it."

"But can anybody steal it?"

"How?" I wanted to know. "You have the only one and that's counterfeit."

"I guess that's right."

"Besides, you say yourself it would cost $100,000 to duplicate. So it's 100,000-to-1 shot that anybody will steal your buck. It's safe."

He thanked me and returned to Eye Irritation, Calif., where they win world series in baseball playing in a football pit.

Broadway

Tennessee Williams reportedly writing a play "especially for" Diana Barrymore.

Slightly startling intelligence: Rochester Symphony guest singer Nov. 21 will be rock-'n'-roller Tommy Sands.

Radio scripter Hector Chevigny's son, Paul, who graduated Yale magna cum laude, now studying at Harvard Law School.

Tom Sase hosting the 10th anni of the Sittin' 'n' Rockin' Brigade—newsshow biz & literati social club—with a luncheon "do" at Club 21 next Tuesday.

The Samuel (Frances) Goldwyns, back to the Coast early next week now that Medical Center medicos have okayed his post-operative knee.

B. G. Odlum is new manager of the Palace in Lake Placid. He succeeded Joseph L. Jarvis, who resigned to affiliate with an automobile agency.

A Santa Fe wood carver, Cecil Wakefield, is turning out a life-size Cigarstore Indian a week, since selling one to singer Gene Autry for $500.

Eddie Cantor chairmaning "Jennie's Dinner, Jan. 10, 1960, at the Hotel Astor, for benefit of the Jennie Grossinger Medical Center in Tel Aviv.

Huntington Hartford, violinist Nathan Milstein and the Milton Brens (actress Claire Trevor) in from Europe yesterday (Tues.) on the Queen Mary.

Thelma Ritter returned yesterday (Tues.) from the Coast, where she starred in a vidpic drama by Tad Mosel, due for General Electric sponsorship.

Louise (Mrs. Jack) Rosenthal, wife of Donahue & Coe's veepee in charge of marketing, staging her first New York showing at the Bodley Gallery on East 60th.

Boston composer-musician-program emcee Dolph Martin who formerly conducted a radio series in Manhattan for CBS is a convert to Catholicism.

The eighth anniversary mass will be offered for Jack McInerney on Nov. 16, in Saint Jean Baptiste Church, in memory of the vet Broadway Paramount publicist.

Ronnee Films Corp. will conduct a motion pictures business in the Bronx, with capital stock of 200 shares, no par value. Arthur Layton, of that borough was filing attorney.

George Platt now connected with General Amusement Corp. in its legit-video dramatic dept. Associate Frances Fatta moves over with him. Both were with Hillard Elkins Inc. talent handling shop.

Al Freeman, w.k. to Broadwayites as the publicity head of the Sands Hotel, Las Vegas, to be wed Sunday (15) in the Nevada resort to Alice Metler, with the competitive Desert Inn flackery, who works with pub head Gene Murphy.

Frank M. Folsom, RCA exec, and Dillon Anderson, Houston attorney and formerly special assistant to President Eisenhower, elected to the board of the Foreign Policy Assn., as announced by John W. Nason, president of the association.

Annual benefit for the Actors' Temple slated for the Majestic Dec. 13. J. W. Tucker, the Temple's prexy, now heading the benefit committee vice the late Nat Abramson. Latter's son, Ephraim, incidentally making his bow on the committee.

Marajen (Mrs. Michael) Chinigo, wife of the Hearst feature writer in Rome, off to Champaign, Ill., her home town, where the family has newspaper and broadcasting holdings, for the holidays. Both thence to the Coast, and back to their Rome base via Tokyo.

TV packager Walt Framer, whose quiz shows went the way of many similar entries because of the current Congressional probe, has established headquarters in London with an eye to operating from there for a spell in connection with his Gotham-based operations.

Director Development Co. Inc., is a new motion picture and television business in New York, with capital stock of 200 shares, no par. Directors: Melvyn H. Bergman and Seymour Herbst of Riverdale; Joseph Busriano of the Bronx. Bergman & Bergman are the attorneys.

Publicist J. Walter Kennedy (Abe Sapegstein's "Harlem Globe Trotters," see of The Skeeters, etc.) an overwhelming victor in the Stamford (Conn.) mayoralty race. While operating in Gotham, Kennedy is a native born Stamfordite (which also figured in his sweep). He takes office Dec. 1.

Joe Hanson, ex-Tel Aviv correspondent for VARIETY, new in the travel (Peltours) business there, reports on Cuba's tourist snafus. As one of the ASTA delegates, he saw the all-out hospitality the Castro regime gave the travel agents—as a pitch for hyping tourism—but, almost coincidentally, the disturbed political situation cropped up, defeating any enthusiasm for travel to Havana and environs.

Forty-eight Street passers-by doing a double-take at the Playhouse's blowup of a quote from Frank Aston's (World Telegram & Sun) review of "Miracle Worker." Notice anent the Helen Keller story is excerpted this way: "Roustabout comedy! The climax will leave you limp." Roustabout comedy?

Charles LeMaire signed by the National Cap & Cloth Hat Institute of America to design spring skimmers. It's long been a problem for the hat manufacturers to "educate" men into wearing hats more, and any number of campaigns to shame them into doing so—"it's unfashionable," "it's being half-dressed," etc.—have failed to do the trick.

Miriam Svet (Mrs. Dore Schary) gets billing for her painting, "The Highest Tree," a prop in her husband's latest play. Schary, incidentally, also gives "associate producer" credit to Walter Reilly, his longtime aide when he was head of Metro production and subsequently. Schary and the Theatre Guild are coproducers of "Tree," as they were of his previous click, "Sunrise at Campobello." "Tree" firstnighters included Mrs. Eleanor Roosevelt, the Herbert H. Lehmans, Averill Harrimans and Senator Jacob K. Javits.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel.* 675906)

Gerard Blain signed by Documento Film for Mario Camerini's upcoming "Via Margutta."

Leopoldo Trieste brought his "Assegno" (The Check) unit back to Rome from Milan location work.

Miranda Martino recorded the "Five Pennies," Italian sound-track here, opposite Danny Kaye. She's an RCA pactee.

Robert Alda started work on local-shot Titanus Productions pic which also features Renato Rascel and Aldo Fabrizi.

Caterina Valente starts Italian tour this month at Milan's Lirico Theatre, with wind-up in Rome. Reported getting $3,000 per night.

Anita Ekberg and Vittorio De-Sica to Spain for "The Three Etceteras of the Colonel," locationing in Algeciras for Vertix Film of Rome.

Sam Katzman and George Sherman wound their local work on "Enemy General" (Clover), moved on to Paris locations with stars Van Johnson and J. P. Aumont.

Raf Vallone will probably produce and direct "The Travelling Companion," a film script written by the late Curzio Malaparte and handed to the popular actor before author's death.

Ava Gardner, Dirk Bogarde and Joseph Cotten to Sicily, where Nunnally Johnson has started work on Titanus' "The Fair Bride" on locations near Catania. Aldo Fabrizi also in pic.

Pietro Garinei and Sandro Giovannini, Italo writer - producer team, leased Rome's Sistina Theatre for several years starting in July of 1960. They'll produce a special Olympics-slanted show there.

Gary Cooper got standing ovation at start and end of a benefit stint he did on RAI-TV's popular "Musichiere" show, with other good reception going to Jayne Mansfield and Mickey Hargitay on same stanza.

In-and-out-of-Rome: John Barrymore, Jr. in from U.S.; Gina Lollobrigida to London; Mylene Demongeot to Paris; Jaime Prados; Akim Tamiroff, here for Shelley Reynolds telepic stint; Jayne Mansfield, Mickey Hargitay; Gary Cooper, Jacqueline Julien, Helmut Kautner, Fred MacMurray, June Haver, Dave Chasen, Joseph Levine back to U.S. after quickie visit; Nathan Milstein, Federico Fellini to Berlin; Carlo Ponti back from stateside confabs; Arthur Laurents, Frank Chapman and Gladys Swarthout back to U.S.

Miami Beach

By Lary Solloway

(555 *So. Shore Dr.; UNion* 5-5389)

Harry Mufson, back from N. Y., and getting the Roc ready for season.

Harold Minsky would like to take over main room of Martha Raye's Cona this winter for a revue.

Balmoral completed 1,000 seat-nitery and managing director Herb Katz is dickering name bands.

Robert Q. Lewis and K. T. Stevens kicked off Coconut Grove Playhouse season in "Once More With Feeling."

Danny Stradella will operate a Beach branch of his (N. Y.) Hideaway this season; he's taken over the posh L'Aiglon in Surfside.

Ben Novack planning big "official" preem at new 6,000-capacity auditorium and 400-room north wing of the Fontainebleau Dec. 15. Hall has been "broken in" by several conventions.

London

(*COVent Garden;* 0135/6/7)

The Georgian State Dancers opened a Royal Albert Hall season last night (Tues.).

Samuel Bronston came to town for last week's Warner preem of his "John Paul Jones."

David Merrick in town finalizing arrangements for next week's London preem of "The World of Suzy Wong."

Harry Foster, head of the Fosters Agency, returned to his London base from N. Y. over last weekend.

"The Wild One," the Marlon Brando starrer banned by the British censor, currently playing at the Starlight Club at the May Fair Hotel.

Lionel Rogosin, producer and director of "Come Back Africa," met the British press last week under the auspices of Contemporary Films.

M. A. Hussain, deputy High Commissioner for India, received the Sutherland Award on the final night of the London Film Fest for Satyajit Ray's "The World of Apu."

Paul Cave, personal manager to Frankie Vaughan, planed out to N. Y. at the weekend to meet the British singer on his return from Las Vegas and to set up tv dates.

Irving Rubine, veepee of Highroad Productions, spent 48 hours in London before heading for Athens to meet the Greek government officials and blueprint promotion plans for Carl Foreman's "The Guns of Navarone."

Kenneth Winckles, assistant managing director of the Rank Organization, returned to London from N. Y. on the Queen Mary last week. John Davis, deputy chairman of the company, is not due back until late this month.

Paris

By Gene Moskowitz

(66 *Ave. De Breteuil; SUF.* 5922)

Jean Marais and Magali Noel will take "Two For the Seesaw" on the road.

Patachou slated to appear in the French legit version of "Kiss Me Kate" early next year.

The controversial Roger Vadim pic, "Les Liaisons Dangereuses," has been banned in Dijon.

Marcel Achard writing a play for the Italian comedienne Franca Valeri whose French is fine.

Canadian actress Ginette Letondal getting Yank and Anglo legit offers but may stay on here for local chorus.

Ingmar Bergman, the Swedish pic director, to do a Swedish-French production here next August, with Jeanne Moreau.

Arthur Lesser winding the round up of thesps comics and dancers for the Yank roadshow company of "La Plume De Ma Tante" here.

Next entry at the Theatre Madeleine late this month is a reprise of Sacha Guitry's "My Father Was Right." Playwright Andre Roussin directs.

Edmond Sechan, who made the Cannes prizewinning short, "The Story of a Goldfish," dickering with Screen Gems to make a series of 13 pix for Yank tv.

Kato Fenton-Dormer, formerly European coordinator for publicity of United Artists, now heading the public relations office for the Pathe-Marconi record setup here.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Yul Brynner and Anatole Litvak to Vienna, to make a film for UNEXCO for use on U.S. television.

Studios of the Soviet Union plan to make 120 full-length pix during 1960, half in color, and 20 for wide screen, according to reports received here.

"Anatomy of a Murder" (Col) and "Storm in East" (Par) given the "outstanding" classification by the German Film Classification Board, entitling theatre where the films play to some tax relief.

German actress Elma Karlowa to Yugoslavia, where she is playing in the new film, "Captain Lesch," which Belgrade director Zika Mitrovic is making. Danubia is handling the German release of the pic.

George Weltner, Paramount Film's world sales chief and vice-president, had to cancel his planned trip to Germany because of his wife's sudden illness in Copenhagen. The Weltners returned directly to the U.S.

"Das Tottenschiff" (The Death Ship), film produced by UFA of Germany with Jose Kohn of Mexico City (and with constant troubles between the co-producers over the casting and filming) has just opened to rave reviews here.

Germany's teenage singing idol, Peter Kraus, will not be called into the Austrian draft, it's been decided, because the Austrian-born youth hasn't spent more than 20 consecutive days a year in Austria for the last couple of years. He now lives permanently in Germany.

German singer Freddy Quinn just won his fourth Golden Platter because his Polydor record of "Die Gitarre und das Meer" (The Guitar and the Sea), from the film of the same title, has sold more than 1,000,000 copies. Aldo von Pinelli and Lotar Olias, who wrote text and composed the hit song, also received Golden Records.

Cleveland

By Glenn C. Pullen

Lauren Bacall and Sydney Chaplin at the Hanna in "Goodbye Charlie."

Hal Zeiger, former Clevelander, returning here Saturday with his new "Kreplach Kapers."

Ringling Bros. circus making first local hard-top visit at Cleveland Arena Nov. 25-29.

Conductor George Szell taking Cleveland Symphony to New York for three Carnegie Hall concerts, Feb. 1, 8 and 15.

Sam Firsten, ex-nitery owner, promoting jazz show with Dave Brubeck, the Lambert-Hendricks-Ross team, Chris Connor, Chico Hamilton, Maynard Ferguson and Leonard Feather at Masonic Hall Nov. 22.

Fats Domino signed to head stage show of disk personalities at Keith's 105 Theatre Nov. 15. Domino's orchestra to play for Drifters, Valerie Carr and Doc Bagby in bill produced by Jack Silverthorne, house operator; Syd Friedman and Henry George.

Kaye Ballard back in her hometown for novel three day stand at Alpine Village starting last Thursday. Date was set up by several hundred of her old school chums. They bought out the house to give Friday testimonial party for the singing comedienne who started here as singing theatre usherette.

Albuquerque

By Chuck Mittlestadt

(3118 *Quincy NE; Diamond* 4-1596)

McDonald's drive-in eateries opened first spot in Albuquerque last week. Outfit is building a second.

Harold Hardy, manager of Robin Hood Inn, class supper club here, slugged last week by three hoodlums on inn's parking lot.

U.S. Air Force dance band, Airmen of Note, booked for Sunday afternoon concert at Civic Auditorium Nov. 15. Building rental tab being picked up by Southwest Stage and Lighting.

Three New Mexico PR men attended national Public Relations Society of America sessions in Miami Beach last week. Trio included T. B. Sherwin, prez of New Mexico chapter; Richard G. Elliott, PR man with Atomic Energy Commish here, and Maxwell Ewing of Santa Fe.

Boston

By Guy Livingston

(342 *Little Bldg.; DE* 8-7635)

Jerry Vale at Revere Frolic.

Sam Vine heads the show at the Reef in Revere.

Gateway Singers and Mark Murphy current at George Wein's Storyville.

Four Aces current at Blinstrub's. Liberace opens Monday (16) for week.

Charlton Heston in for "Ben Hur" press rounds. Film opens at Ben Sack's Saxon Nov. 24.

Statler-Hilton Terrace Room new show, "Show Toppers," holding in salute to Rodgers and Hammerstein.

Eartha Kitt and Wendell Cory in pre-Broadway legiter, "Jolly's Progress," current at the Wilbur through Nov. 21.

Alec Guinness in for Boston College Humanities Series with "Readings of Christian Verse and Prose" for studes and faculty, Monday (9).

Newspaper strike on, with Herald, Traveler, Globe, American, Record and Advertiser blacked out. Christian Science Monitor only Boston daily still publishing.

Philadelphia

By Jerry Gaghan

(319 *N. 18th St.; Locust* 4-4848)

Charles Weidman in a dance recital at the YMHA.

Fabian here for "Hound-Dog Man" preem Nov. 21.

20th-Fox introduced its new comedy team of Noonan and Marshall at a cocktail-luncheon party in the Warwick Hotel last week.

Eddie Fisher slated to attend dedication of Emanuel Sacks Foundation's new research unit in Einstein Center (Nov. 15).

Concert Division of the Inquirer Charities sponsors Bayanihan, the Philippine National Dance Theatre, at Academy of Music (17).

Hollywood

Steve Parker here from Tokyo.

Joseph Barbera back from Japan.

David Niven back from Rio de Janeiro.

Arthur Israel in for week's confabs at Paramount.

Helen Rose repacted by Metro for 17th successive year.

George Marshall recuping at home after hospitalization.

Hanna & Barbera Productions setting up Honolulu branch.

Rod Steiger to London and Rome.

Marion Ross set as associate producer at Tandem Productions.

Sheilah Graham incorporated herself as Sheilah Graham Enterprises.

Simone Signoret in from Paris.

Edward Lewis returned from Madrid.

Inger Stevens repping American film industry at Colombian annual film festival in Cartagena.

Frank Sinatra honorary chairman of $750,000 drive for Reiss-Davis Clinic for Child Guidance.

Kenneth Evans reoptioned for another term as exec story editor of Martin Manulis Productions at 20th-Fox TV.

Sid Rogell named co-chairman of Southern California regional office of National Jewish Hospital at Denver.

Chicago

(*DElaware* 7-4984)

Allen Jenkins topping Ray Colomb's nitery bill.

Jane Russell due in tomorrow (Thurs.) on WAIF business.

Cal Tjader combo at Edgewater Beach Hotel's Polynesian Village.

Banker Walter M. Heymann elected to the board of Music Corp. of America.

Cloister resuming its Sunday matinee jazz jams, with WCLM-FM doing pickups.

"West Side Story" hypoing its normal promotion with distribution of 450 six-sheets around town.

Columnist Irv Kupcinet to receive "Heart of Show Business" award from Variety Club of Illinois.

Touring Inbal dance troupe from Israel opens at Great Northern Sunday (15) for six performances.

Ruth Roman in to pick up "best actress of year" award from the Sarah Siddons Society for her "Two for Seesaw" role.

Drury Lane producer Carl Stohn fired a wire to quiz- scandalized Charles Van Doren offering him a two week engagement as star of "Reclining figure."

Minneapolis

By Bob Rees

(4009 *Xerxes Ave. So.; WA* 6-6955)

Lenny Bruce into Freddie's.

Civic Theatre St. Paul offered "The Cocktail Party."

"Borscht Capades" played St. Paul Auditorium one-nighter.

Six of eight Loop first-run pix currently have advanced admissions.

Exotic dancers Chili Mendez, Gina Wayne and Sylvia Miller into Augie's.

"Big Fisherman" in fourth Academy week, went from hard-ticket to non-reserved policy.

New York Met Opera resident conductor Thomas Schippers here as Minneapolis Symphony Orchestra guest conductor.

Glen Jordan, New York City Center Opera Co. director, inked to direct ensuing season's St. Paul Civic Opera Co. offerings, "Il Trovatore," "The Student Prince" and "Kismet."

Minneapolis Symphony broke 13-year-old season ticket sales record. Indications point to average attendance of 4,000 for 18 Friday nights and nine Sunday "pops" concerts.

Milwaukee

By James Gahagan

(1902 *E. Linnwood Ave; ED.* 2-7655)

Philharmonica Hungarica orch at Garfield Theatre, Nov. 6.

Don Cornell, singer-recordist, set for personal at Holiday House Nov. 13-19.

Fritz Reiner conducted Chicago Symphony last week at Pabst Theatre.

Inbal Dance Theatre, Israelite steppers, upcoming at Riverside Theatre, Nov. 14.

"Mary Stuart," with Eva LeGallienne and Signe Hasso, due at Riverside Theatre Dec. 3-4.

"The Amber View," a play backgrounding Milwaukee, by former Milwaukeean Robert Shaw, gets December road try, ahead of New York unveiling.

Players of Jewish Community Center in "Black Sabbath," Nov. 1, 4, 8 and 21, an English world preem at the Center's Karger Auditorium. S. Ansky scribbled the play.

OBITUARIES

VICTOR McLAGLEN

Victor McLaglen, 72, who ran his screen career up to the top via his brawling roles, died of a heart attack Nov. 7 in his Newport Beach, Cal., home. He had been ill for the past six weeks and, although in semi-retirement, had made at least one picture annually for the past several years.

Best known, perhaps, for his Academy Oscar-winning role in John Ford's "The Informer," in 1935, McLaglen also had been nominated in 1952 for his role in "The Quiet Man." This, too, was directed by Ford, with whom he had worked for many years.

In addition to his more virile, serious roles, he was noted for his comedy. Examples of this were his series of appearances with Edmund Lowe in a program of service comedies made for William Fox, the Captain Flagg and Sergeant Quirt characterizations, which started off with "What Price Glory."

English-born, McLaglen became a U.S. citizen in 1933. In England he was a prizefighter before coming to America, where he worked on farms and in mines in Canada prior to World War 1, when he returned to his homeland to serve with British army. He was provost marshal of Bagdad during the war, and when he returned to London turned to acting.

First in vaudeville, he toured the U.S. and Australia, then switched to films back in England. He was persuaded by J. Edgar Blackton in 1924 to go to Hollywood to play the title role in Vitagraph's "The Beloved Brute." He continued top roles until his death.

Surviving are his wife; a son, Andrew, daughter, and several brothers and sisters living abroad.

CHARLOTTE PARRY
(Mrs. Joshua Lowe)

Charlotte Parry (Mrs. Joshua Lowe), 86, died at the home of her daughter, Aline Smith (Mrs. Lawrence W.) Cramer, in Chapel Hill, N. C., Nov. 2.

The former vaudeville headliner had gone to Monte Carlo in September, 1958, to spend a year for her health but when she became ill in the Riviera principality last April she decided to return to the U. S. when she was able to travel. She came back to reside with her daughter in August but failed to rally.

Miss Parry, a protean artist who was as wellknown in Great Britain and Australia as in U.S. vaude, was the widow of the late Joshua Lowe (*Jolo*), longtime head of the VARIETY bureau in London, until his death there shortly after the cessation of World War II. Before that he was with the paper in New York, being of the original staffers who joined Sime Silverman not long after the paper was founded by latter in 1905.

Both the ex-performer and her husband remained in London throughout the blitz. It was typical of *Jolo* that he didn't mind the buzz-bombs but was distressed at "some noisy actors upstairs" at his London flat. Death came to *Jolo* as result of being hit by an automobile shortly after the war ended; he never quite recovered from the shock although both escaped unscathed throughout the Battle of Britain.

RAY TUBMAN

Ray Tubman, 63, eastern Ontario supervisor for Famous Players-Canadian Ltd. and manager of the Capitol Theatre in Ottawa, died of a heart attack Nov. 5 in Ottawa. One of the best known show business personalities in Canada, he was a Chicago native but came with his parents to Ottawa when he was two.

Tubman went to the prairies in 1920 to run a farm, which failed and sent him into show business via football. He joined a Calgary team and, when the season ended, got a job with the Palace Theatre there and was soon manager. He joined FP-C in 1925, managing filmers in Sault Ste. Marie, Fort William and Hamilton before coming to Ottawa as manager of the Regent, still an FP-C house.

He was switched to the Capitol as manager while it was in the final throes as a vaudefilmer, moved to Winnipeg for a year as FP-C supervisor and returned to Ottawa to the Capitol and was named Ottawa district manager. During World War II he turned over the Capitol's upper lobby to the Women's Canadian Club which raised more than $60,000 for war work.

Surviving are his wife, daughter and a brother.

CHARLES De MOOS

Charles De Moos, 74, film pioneer, died Oct. 28 in East Brunswick, New Jersey, after a long illness. A native of France, he launched his career in the film industry in 1908 with Gaumont. Three years later he came to the U. S.

He was laboratory chief for the Fox Film Co. at Fort Lee, N. J., and later worked for Paragon Films, Bristolphone, Color Cinema and the Eastman Kodak Co. An experienced cameraman, he held patents for nine inventions in this field. In 1930, he joined the du Pont Photo Products Division of the E. I du Pont de Nemours & Co., as supervisor of the sound and silent news laboratory. He retired in 1946.

His wife and daughter survive.

JOSEF CHERNIAVSKY

Josef Cherniavsky, 68, musical director for the last eight years of the Saginaw (Michigan) Symphony, died Nov. 3 in New York.

Born in Russia and educated at the Imperial Conservatory where he studied under Rimsky-Korsakoff, he toured the U. S. as a cellist with the Zimro Chamber Ensemble. After writing scores for silent films, he was appointed general musical director in 1928 of Universal Pictures in Hollywood. Later he was musical director of the Crosley Broadcasting Corp. in Cincinnati and in 1948 was appointed guest conductor in Johannesburg, South Africa. He conducted radio programs on all major networks.

JOHN R. ELLIOTT

John R. (Jack) Elliott, 80, onetime vaude performer, booker and theatre manager, died of a stroke Nov. 5 in Youngstown, O. In show business for more than 50 years, he was a dancer in his youth and later became concession manager at New York's Madison Sq. Garden.

He returned to Youngstown in 1906 as manager of the old Park Theatre. Five years later he took over management of the Opera House there. He also managed several other theatres in the Youngstown area. In 1936 he handled an exhibit at the Great Lakes Exposition in Cleveland.

Surviving are a son, daughter and two sisters.

NOEL STRAUS

Noel Straus, 78, a former music critic of the New York Times, died Nov. 6 in New York. He was with that paper from 1935 until his retirement in 1955.

A pianist, he also taught music in Chicago until 1918, when he moved to New York. He was a music critic for the New Orleans Times Picayune from 1918-1924, assistant music critic for N. Y. Evening World from 1927-30 and music critic of that paper until it was sold by the Pulitizers to the Scripps-Howard chain in 1931. Before joining the Times he coached singers and gave piano lessons in N.Y.

His two sisters survive.

ALBERTO G. GUERRERO

Alberto Garcia Guerrero, 73, concert pianist and faculty member of the Royal Conservatory of Music, Toronto, died Nov. 7 in that city. Besides being well-known in Europe, North and South America, he was also a teacher of a number of leading pianists, including Glenn Gould.

Born in La Serena, Chile, he studied medicine for four years before deciding to make music his career. He came to Toronto in 1919 to join the Hambourg Conservatory; three years later he joined the Royal Conservatory of Music, U. of Toronto.

Survived by wife, also a concert pianist and teacher, and a daughter.

HELEN KILDUFF

Helen Kilduff, 71 (Helen Schweisthal), vaude trouper and silent film leading lady, died Nov. 4 at Golf, Ill., Chicago suburb, where she lived with a cousin.

Her screen career flowered at the old Essanay and Selig studios in Chi, and from 1910-16 she appeared under the name of Little Helen Allerton. Subsequently she teamed with Arthur O. May, doing a comedy turn on the Orpheum Circuit as May & Kilduff. For the past 18 years she served each Christmas season as "Mrs. Santa Claus" in an Evanston, Ill., department store.

She never married, and is survived by three cousins.

JAN J. BREIT

Jan J. Breit, 49, producer of documentary films of Israel for the Histadrut (Israel Labor Federation), died Oct. 20 in New York, after a long illness. His films included "Faces of Israel," which was televised in N.Y. He also produced films in his native Poland, but during the last World War he was interned in the Soviet Union. He came to the U.S. in 1953.

His wife, son, daughter and mother survive.

SHELBY GORDON

Shelby Gordon, 40, story editor of the CBS-TV show "Conquest" and former story editor and associate producer of other network programs, died Nov. 4 in New York. He joined CBS in 1953 as a writer. He became a script editor and associate producer, having worked on "Adventure" and "Air Power," as a producer. He also had been with "Twentieth Century" and the "United States Steel Hour."

His wife, mother, father and brother survive.

MARIA SAZARINA

Maria Sazarina, 45, dancer who appeared in many German films, died Oct. 20 in Hamburg. Daughter of a Russian father and an Austrian mother, she started as a child with the Moscow Ballet and later danced in Vienna.

In the 1930s, she starred in the Berlin varieties and operettas, then became a film star. Injured in a car accident in 1939, she had been recently operating a dance school in Hamburg.

PAUL V. GALVIN

Paul V. Galvin, 64, founder and former prexy of Motorola Inc., died Oct. 5 in Evanston, Ill. Galvin and his son, Robert, started the company with a one-room radio accessory shop and built it into a leader in the radio-tv field. Called the father of the auto radio, Galvin began production of auto radios as early as 1930.

Surviving are his wife, son, sister, and brother.

HALLIE DE LUCA

Mrs. Hallie Cappeletto, 75, former opera singer who performed under the name of Hallie De Luca, died after a long illness in Los Angeles, Oct. 31. Launching her career with the Boston Opera Co., she later went to Milan where she was with La Scala for several seasons. For the past 20 years she had lived in retirement.

Surviving are her husband, Giovanni Cappeletto, pioneer Los Angeles musician, and a son.

C. FRED HARLOW

C. Fred Harlow, 89, early-day Los Angeles restaurateur and nitery operator, died in L.A. Nov. 1 while observing his 89th birthday.

His establishments were the gathering place of silent picture stars, directors and sports figures. Among those he operated were Harlow's Rathskeller, in downtown L.A.; Harlow Inn, the U.S. Hotel; Harlow's Night Club, Culver City; the Lake Cafe and the old Moulin Rouge.

CARL ZOELLER

Carl Zoeller, 73, theatrical booking agent and former bandleader, died Oct. 27 in Louisville. A native Kentuckian, he went into the entertainment field in his early teens. He was a drummer, collaborated with his brother as songwriter, a bandleader, and during the past 20 years booked conventions, clubs, and theatres.

Surviving are his wife, daughter and a brother.

JAMES MASON

James Mason, 69, pioneer film actor (not to be confused with the British star of the same name), died of a heart attack Nov. 7 in Hollywood. He appeared in Hollywood's first pic, "The Squaw Man," and was with C. B. DeMille for many years, appearing in the role of one of the thieves on the cross with Jesus in "King of Kings."

Wife survives.

SAM TRIPPE

Sam Trippe, 36, trumpeter and bandleader, was killed in an automobile accident on the San Bernardino, Cal., Freeway Nov. 2 when a car jumped a road divider and crashed into his car near his Puente, Cal., home.

His wife, Dorothy, 33, also was killed, and the couple's three children seriously injured.

ORIN A. GILSON

Orin A. Gilson, 82, onetime circus bandmaster, died in Des Moines Oct. 31 after falling from a ladder at his home. He had been bandmaster for Robbins Bros. Circus and for Ringling Bros. and Barnum & Bailey for 55 years.

Survived by a daughter and a sister.

EMILIO LEHMBERG

Emilio Lehmberg, 52, composer and orchestra conductor, died Oct. 15 in a train wreck near Madrid. For the last 15 years he had written music for a number of revues. A conductor of the Spanish Symphonic Orchestra at one time, he had also composed scores for many Spanish films.

His wife and daughter survive.

WILLIAM L. GUTHRIE

William L. Guthrie, 77, head of the Warner Bros. location department, died of a heart attack Nov. 9 at his office in the film company's studio, Burbank, Calif.

Guthrie entered the film industry as a business manager for Mack Sennett, joined WB in 1921 and became location manager in 1923.

Three sons survive.

HARRY SHAW

Harry Shaw, 61, division manager for Loew's Poli New England Theatres for more than 25 years, died Nov. 8 in New Haven, Conn. He had a song-and-dance act in vaudeville before entering theatre management.

His wife and sister survive.

HAROLD OBER

Harold Ober, 78, literary agent who headed his own firm, died Oct. 31 in New York. The agency represents numerous authors including William Faulkner, Philip Wylie, Pearl Buck, W. R. Burnett and Faith Baldwin, among others.

His wife and two sons survive.

JAMES W. SMALL

James W. Small, 74, pioneer projectionist in Chicago, died there Nov. 1 of a heart attack. For years he had worked in the Balaban & Katz screening room.

Survived by his wife and a brother.

James S. Helms, 32, actor, died Oct. 31 in Charlottesville, Va., as result of plane crash. He was director of the Bureau and School of Community Drama at University of Virginia's division of extension general studies. He appeared on Broadway in "Anthony and Cleopatra," with Laurence Olivier and Vivien Leigh and in "The Madwoman of Chailot."

Rosemary McKinley Burrows, 23, daughter of George H. Burrows, exec v.p.-treasurer of Allied Artists, died Nov. 4 in Hollywood. Also surviving is a brotrer, film producer John H. Burrows.

Viscountess Dangan, former film actress, known professionally as Annette Simmonds, died Oct. 29 in London, as result of auto accident.

Jay C. Tobias, 63, onetime chautauqua actor, died Nov. 1 in Kansas City. He formerly wrote material for Al & Lole Bridge, midwest musical comedy team.

Mother, 74, of Sid and Joe Caverson, film distributors, died recently at St. Annes-on-Sea, Eng. She was the widow of Barnet Caverson, brother and cinema exhib.

Harry Cohen, 52, longtime musician, died Oct. 30 in New York. Surviving are his wife, two sisters and a brother.

Mrs. Marta Dolores Rousseau Bagarotti, 49, accompanist for her husband, Giovanni Bagarotti, violinist, died Nov. 6 in New York, after a long illness.

Mother, 62, of Jerome Hyams, vicepresident and general manager of Screen Gems, Inc., died Oct. 29 in New York.

Bertram Brown, 55, longtime projectionist at the Colonial Theatre in Portsmouth, N.H., died Oct. 30 in that city.

Mother, 99, of concert pianist Claudio Arrau, died Oct. 25 in Queens, New York.

Carolina Peczenik, 80, former concert pianist, Oct. 17 in Lisbon.

Lila Dean Lee, 69, vet stage and screen actress, died Nov. 3 in West Covina, Cal. (She is not to be confused with Lila Lee, former film star).

Sam Singer, 75, ex-Chicago projectionist, died Oct. 4 in Miami Beach, Fla., where he'd been living since his retirement a few years ago.

Father, 70, of director Sidney Salkow and agents Lester and Irving Salkow, died of a heart attack in Whittier, Cal., Nov. 1. His wife also survives.

MARRIAGES

Audrey L. Taksen to William C. Marcus, Rochester, N.Y., Nov. 1. He is son of Nat Marcus, branch manager of Warner's Buffalo exchange.

Penny Smart to Jean-Paul Willer, London, Nov. 2. Bride, the granddaughter of circus chief Billy Smart, does an elephant act, and he does a skating act in Smart's Circus.

Anita Zagerman to Morton Hock, New York, Nov. 8. He's an account exec with the Blaine-Thompson ad agency.

Eleanore Fitzpatrick to Dick Moore, Nov. 8 in New York. He's an actor and editor of Equity, the official publication of Actors Equity.

Gail Kohns to Babur Nutku, Ankara, Turkey, Nov. 6. He is with the Turkish State Theatre

Agi Jambor to Claude Rains, West Chester, Pa., Nov. 4. Bride is a concert pianist; he's an actor.

Carol Yvonne Gump to Nicholas T. Brignola, Barrackville, W. Va., Oct. 10. Bride is with tv's Romper Room Inc.; he's a saxophonist.

Christine Pockett to Mervyn Wilding, London, Nov. 6. Bride's a dancer, he's an actor.

Joan Wile to Herb Wasserman, Oct. 16, New York. She's a singer; he's a musician-songwriter and head of Jota Records.

BIRTHS

Mr. and Mrs. Jerry Dunphy, daughter, Highland Park, Ill., Oct. 20. Father is sportscaster on WBBM-TV in Chicago.

Mr. and Mrs. Arnold Wesker, son, London, Nov. 3. Father is a playwright.

Mr. and Mrs. Ian Hutchison, daughter, Newport-on-Tay, Scotland, Oct. 28. Father is schools and religious programs officer with Scottish commercial tv.

Mr. and Mrs. Myron Talman, daughter, Hollywood, Nov. 2. Father is manager of Iris Theatre, Hollywood.

Mr. and Mrs. L. Thomas Christison, daughter, Albuquerque, Oct. 24. Father is a publicist.

Mr. and Mrs. William Strauss, daughter, Mount Kisco, N.Y., Nov. 3. Father is a WQXR, N.Y., announcer.

Mr. and Mrs. Jerome Hyams, daughter, Long Island, N. Y., Oct. 27. Father is vice president and general manager of Screen Gems, Inc.

Mr. and Mrs. Burt Sherwood, daughter, New York, Oct. 25. Father is radio announcer and disk jockey at radio station WMCA. Grandfather is Louis M. Weber, counsel for Skouras Theatres Corp.

Mr. and Mrs. Edward Jones, daughter, New York, Oct. 24. Father is associate producer of CBS-TV's "Biography of a Missile" and editorial associate on "Small World."

Mr. and Mrs. Lee Pratt, daughter, New York, Oct. 18. Father is with the tv department of J. Walter Thompson advertising agency.

Mr. and Mrs. Robert Sterling, son, Burbank, Cal., Nov. 7. Mother is actress Anne Jeffreys; father is an actor.

Mr. and Mrs. John Barrington, son, Nov. 3, New York. Father is public relations director for Teleprompter.

Mr. and Mrs. Bernard Barrow, son, Oct. 25, Brooklyn, New York. Father is a drama professor at Brooklyn College.

Mr. and Mrs. Robert Young, daughter, New York, Nov. 6. Father is producer of CBS Radio's "Church of the Air."

Jerome Kern
(November 11, 1945)
THE "LEAVE IT TO JANE" COMPANY

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